IN THIS ISSUE: **THE CONQUERING QUARTETS OF BEETHOVEN... By Bertha Perlstein**

MUSICAL COURIER

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MYRA HESS

Pianist

Completes Present American Season in April, Returning in January for Another Tour Here

RICHARD CROOKS,
tenor of the Metropolitan Opera, a soloist on the Voice of Firestone broadcasts on WEAF.

EIDÉ NORÉNA,
soprano of the Metropolitan Opera, recently sang at the White House for President and Mrs. Roosevelt and their guests following the dinner in honor of the justices of the Supreme Court and their wives. Mme. Noréna is now on a concert tour, which began February 15 in Baltimore. She returns to New York on March 6. Her accompanist is Rafael de Mertis. (Photo © Ilzin Studio.)

FRANK SHERIDAN,
American pianist, will give his second New York recital of the season in Town Hall on March 24, following his program in the same auditorium on January 26. Mr. Sheridan will be soloist with the National Orchestral Association (Leon Barzin, conductor) on March 12 in Carnegie Hall, New York.

FLORENCE EASTON
returns to her English home and her two wire-haired terriers for a short vacation. The soprano is scheduled for concert and opera appearances in America next season.

LILY PONS and YVONNE PRINTEMPS.
Mlle. Printemps greeted the Metropolitan soprano in her dressing room after a performance of Lucia di Lammermoor for the benefit of the French Hospital.

JEANETTE MACDONALD and NELSON EDDY
in the Metro-Goldwyn-Mayer production of Naughty Marietta.

EUGENE ORMANDY,
conductor of the Minneapolis Symphony Orchestra, began his three weeks' term as guest conductor with the Philadelphia Orchestra on March 1, continuing with concerts today (March 2) and March 5. Two novelties were listed on the first program, Navarra by Issac Albeniz, which was orchestrated by E. Fernandez-Arbos; and Ormandy's orchestral version of Paganini's Moto Perpetuo. This arrangement was first played in Minneapolis with the Minneapolis Symphony Orchestra on November 9. (Photo by Townsend.)

TSCHARNA NASCHATIER,
Russian pianist, whose pupils recently appeared in a recital at Aeolian Hall, New York. On January 27 she played the accompaniments for Leopold Naschatier, basso, in his recital of Schubert's Winterreise at the Barbizon Plaza Concert Hall, New York.

WALTER MILLS and EDITH HENRY
en route to Mexico City on the SS. Rotterdam.

JULIUS HUEHN
has been booked for the fifth time to appear in opera with the Philadelphia Orchestral Association this season in that city. This will be as the Count in Mozart's Marriage of Figaro for three performances of the work on March 15, 16 and 17. Huehn's engagements in some of the other of the orchestra's operas this year include Tristan und Isolde, Falstaff, Rosenkavalier, and Die Meistersinger.

MARION LUYSTER DE VOE
presents her pupils in a recital of Mana-Zucca compositions at her New York studio in the Metropolitan Opera House, today, March 2.

(See Inside Back Cover for Additional News Pictures)

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Milan Responds Feverishly to Première of Mascagni's Nerone

La Scala's Sumptuous Mounting of Latest Opus by Veteran Melodist Is Greeted with Cheers and Acclaim

By RAYMOND HALL

MILAN.—Pietro Mascagni's long-heralded new opera Nerone had a triumphant success at its baptism on January 16 at La Scala. Mascagni himself conducted, and the event was one of the three most brilliant premières Italy has seen during the past decade, the other two major creations being Nerone by Boito, and Turandot by Puccini.

MASCAGNI ACCLAIMED

When the seventy-one-year-old composer appeared at the conductor's desk, the audience rose to its feet and gave him a rousing ovation. Mascagni was deeply moved by this demonstration of regard from the distinguished Scala first-nighters, who with fancy-priced seats (orchestra chairs at from $28 to $38) had paid some $25,000, exclusive of subscriptions, for this occasion.

There were six curtain calls after the first act, nine (with acclamations) after the second, and ten more after the third—a total of twenty-five. The veteran composer appeared nineteen times before the footlights, either alone or with the leading interpreters and stage directors. There is no possible sophistication in the number of the calls, and what characterized the public response was its note of unmistakable sincerity.

INCEPTION OF THE OPERA

In his press interviews on the subject of his Nero, Mascagni fully explained his aims in dealing with this notorious Roman emperor, views which the writer has heard from Mascagni's own lips.

Mascagni was first of all fascinated by the imperial Roman background. Fascist exaltation of the Eternal City played a considerable part in rekindling the composer's enthusiasm for a subject he had long caressed, but had hesitated to undertake, even at the ardent age of thirty. His early sketches for a Roman opera, Vestilia, which date from that period, had been abandoned through fear of a canvas of this vastness and also because Boito was then working on the same subject (and continued at it for the rest of his life).

Another important stimulus was Pietro Cossa's drama Nerone, which, ever since its appearance in the 1870's, has continued a staple item of the Italian stage. Hearing it for the first time in 1892, Mascagni was immediately intrigued by the story, and rushing into the tragedian's dressing room, exclaimed: "This is the play I am going to set to music!" Forty years later he realized his decision.

THE LIBRETTO

Everybody knows the story of Nero in what are generally reputed to be its main facts, and how little the musical Emperor has been flattered by the abundant crop of literature about him which has grown up throughout the centuries. Uninterested in the lurid aspects of Nero the matricide, Cossa approached Agrippina's wayward son from the angle of the two mainsprings of his character: his æsthetic obsessions and his superstitious nature. If Cossa had any concern with the political Nero or with the anti-Christ (this latter aspect had been stressed by Boito), it was only to show that these sides of his life were utterly dominated by either Nero's artistic interests or by his erotic attachments.

NERO RETRIEVED

Cossa's is a Claudius Nero *artifex*, a refined lover of arts and letters (ostentatiously, at least), a dreamer imbued with Oriental paganism, a builder of temples and palaces, a sculptor, actor, poet, lyricist and singer, to whom debauchery was moral and artistic escape.

Mascagni swallowed the Cossa conception whole, and made it quite his own. The Nerone libretto, which is really Cossa's play minus the first and third acts, was adapted (with certain slight additions) by the late Giovanni Targioni-Tozzetti, co-librettist of Cavalleria and Mascagni's close friend, shortly before his death.

THE USUAL TRIANGLE

About the central personage Nero, two women, Acte and Egloge, pivot in a fatal triangle—not historical personages of the imperial house, nor even Roman patricians, but two Greek *liberte* Nero had freed from slavery. Their function in the opera is in part dramatic, in part erotic. The only one of them who actually existed (though not in the important rôle here depicted) was Acte, one of Nero's early concubines, of whom he soon tired, and whose subsequent presence in the palace as a hanger-on was benevolently tolerated, nothing more. Egloge was the name of one of the boy's two nurses, but only a name.

In both the Cossa play and the Targioni libretto, Acte and Egloge have rôles of the first importance. Acte, until Nero's discovery of Egloge, is his chief favorite, his dramatic foil, moral tutoress, and faithful companion in death. Egloge is made a Greek dancer, symbol of the Emperor's Hellenic

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Covent Garden Repertoire Forecast

LONDON.—The international opera season at Covent Garden this spring will, it is reliably reported, include a new production of Lohengrin, staged by Dr. Otto Erhardt, as well as the usual two Ring cycles and Tristan, conducted by Sir Thomas Beecham.

Other new productions projected are Borodin's Prince Igor (not heard here for many years), Rossini's Italiana in Algeri and Bizet's Carmen. Two recent novelties, Weinberger's Schwanda and Rossini's Cenerentola, will be repeated because of their sensational success last year. Rossini's Barber completes the list. C. S.

Pergolesi and Donizetti Works In Metropolitan Restoration

Gaiety of Old-time Scores Delightfully Portrayed—La Serva Padrona Sung for First Time by Company—Don Pasquale Returns to Repertoire with Scintillant Music Undimmed in Superb Interpretation by Bori, Schipa and Co-artists

By HORACE JOHNSON

La Serva Padrona by Giovanni Battista Pergolesi, and Don Pasquale by Gaetano Donizetti, two of the finest examples of Italian *opera buffa*, were presented by the Metropolitan Opera Association at the Saturday matinee performance of February 23. These are the final novelties to be added to the repertoire of 1934-35.

The Pergolesi opera was written 202 years ago and was first heard at the Teatro San Bartolomeo in Naples on August 28, 1733. Its première in New York occurred at the Academy of Music in 1858 and the last previous performances here were those of the Society of American Singers between 1917 and 1919 and by the Juilliard Opera School in 1932 when the work was sung in English.

The story of this Italian one-act comedy has to do with the troubles of Uberto whose maid Serpina, spoiled by her master's indulgence, has decided to make herself mistress of him and of his house. When upbraided for neglect of household duties, she turns impudent and so enrages him that he declares his intention of marrying. Serpina then conspires with Uberto's valet, Vespone, to disguise himself as an army captain and present himself as her future husband. The suitor demands a huge dowry at the end of his sword. He will forego this only if Uberto will consent to marry Serpina himself, which the master does, not unwillingly. Vespone then unmasks, is forgiven, and Serpina has won her point.

The music Pergolesi wrote to this tale is utterly charming and delightful. Its very simplicity of orchestral treatment, its pure vocal style and the delicate patina of its melodic patterns are soothing to ears trained to listen to cacophony. The scintillant cast of three, Editha Fleischer (Serpina), Louis D'Angelo (Uberto), and Angelo Bada (Vespone) gave histrionic interpretations of their rôles which brought peals of laughter from the crowded house. Miss Fleischer sang the music with perfection of style and a vocal purity that enhanced the simplicity of the score. Vincenzo Bellezza conducted the performance with full appreciation for the sparkling qualities of Pergolesi.

DON PASQUALE BRILLIANTLY SUNG

Don Pasquale, which followed La Serva Padrona, was directed by Ettore Panizza with eloquence and a sensitive delineation of the humor of the music. This work of Donizetti, based on Pavesi's opera, Ser Marc' Antonio of 1811, was first heard at the Théâtre des Italiens in Paris on January 4, 1843. Presentations here in English in 1846 and in Italian in 1849 preceded its premier performance at the Metropolitan in 1899-1900, where it then remained in the repertoire for eleven of the following fifteen seasons. It was again remounted in New York by the Little Theatre Opera Company in 1931, using an English translation.

Peculiarly, Don Pasquale also is a musical setting of a story of a marriage brought about by a dupe. Don Pasquale, an old bachelor, indignant at his nephew's choice of the lovely young widow, Norina, as fiancée, is persuaded by Doctor Malatesta, who secretly favors the young lovers, to marry himself a bride of the doctor's choosing. Don Pasquale agrees and Malatesta presents to him the disguised Norina, claiming that she is his sister. Don Pasquale is enraptured at

(*Continued on page 14*)

Quaker City Forces Give Iphigenie en Aulide

American Début of Gluck Opera Successfully Staged by Philadelphia Orchestra and Aseisting Artists under Baton of Smallens

By MARGARET M. CODDINGTON

PHILADELPHIA.—Gluck's opera Iphigenie en Aulide was given its American première in Philadelphia on February 22 (being repeated on February 23 and 26) by the Philadelphia Orchestra Association, which is sponsoring ten operas this season. The work was sung in French.

The cast was excellent, including Georges Baklanoff as Agamemnon; Cyrena van Gordon in the dramatic rôle of Clytemnestra; Rosa Tentoni as Iphigenie for the Friday and Tuesday performances, and Alice Mock in the same part on Saturday; Joseph Bentonelli as Achille on Friday and Tuesday, with Michael Bartlett in the same part on Saturday; Joseph Royer as the priest Calchas; Leonard Treash as Patrocle; Eugene Loewenthal as Arcas; and Ruby Mercer as the Greek Maiden and also as the Voice of Diana (off-stage).

Dramatic honors go to Miss van Gordon, who was convincing as the distracted queen. Her powerful contralto voice was admirably suited to the rôle and was used well. Mr. Bentonelli and Mr. Bartlett as Achille were also effective, both dramatically and vocally, as was Mr. Baklanoff as the loving father who was still in fear of the gods. Miss Tentoni and Miss Mock as the lovely Iphigenie were pleasing vocally and personally. All of the parts were finely portrayed and merited the applause which caused many recalls before the curtain for the principals.

NOVEL SCENIC PRODUCTION

The scenery, which was designed by Norman Bel Geddes, depicted a rocky spiral pathway which provided four levels, surmounted by an ancient sacrificial altar between high Ionic pillars. The lighting effects were remarkable, as all the light came from above, with batteries of lights in the upper proscenium boxes in addition. The entire back of the stage, and the sides were draped in heavy black so that the altar under its varying lights stood out with astounding effect.

One of the most outstanding features of the performance was the ballet work of

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Beecham Resumes Leadership Of the London Philharmonic

Conducts Beethoven's Fifth and Wins Critics—B. B. C. Orchestra to Be Led by Toscanini and Koussevitzky—Recitals in Review

By CÉSAR SAERCHINGER

LONDON.—The musical season has been slow in recovering from its post-holiday lethargy, and January, aside from the Winter Proms and the visit of a few international virtuosos, was a dull month. Now that Beecham has returned to the desk of the Philharmonic after an absence of nearly two months, things are beginning to look lively once more.

His first program (Royal Philharmonic) looked orthodox enough—Mendelssohn, Sibelius, Beethoven—and in the case of any other conductor it would have suggested mere routine. But for Beecham to conduct Beethoven's fifth symphony is in itself an innovation, because he is the accepted purveyor of the unusual, the *maître des surprises* whose only real surprise nowadays is when he doesn't spring one in his programs.

His "Fifth," however, was not in itself surprising. Enthusiastic critics called it a revelation and all that sort of thing but to me it lacked intensity, sometimes to the extent of being dull. Sibelius' fourth, the least of the evils among the Finnish master's progeny (because it doesn't evoke the usual platitudes about Northern forests and stark melancholy) was more in Beecham's line, and Mendelssohn's Italian Symphony was all gracious charm, youthful spontaneity and warmth. What a fount of loveliness is stored in this "mediocre" master's scores!

STRAINING THE AGONY

For the third consecutive year the London Symphony has performed Bach's Art of Fugue in young Graeser's orchestration and arrangement. It is in a fair way to becoming a cult, and the abrupt dramatic ending, suggesting the presence of death with a realistic suggestion worthy of Hollywood, no doubt plays its part in the somewhat artificial popularity worked up for a composition which its creator surely never expected to be exploited in this sentimental fashion. Hans Weisbach from Leipsic was again the conductor, and we would really like to hear this talented musician in something else for a change.

The B.B.C. Orchestra is resting from its labors for the delectation of the hoi-polloi (Hebrew for "Prom" audience), but returns to normal activity tomorrow under Dr. Adrian Boult, who seems to have gathered up some restrained praise from the sedate critics of Boston, Mass. In May it embarks upon its third London Festival, giving Dr. Serge Koussevitzky an opportunity of cashing in on the batons-across-the-sea arrangement. This time, however, he divides the guest honors with Arturo Toscanini, who

(*Continued on page 27*)

THE CONQUERING QUARTETS OF BEETHOVEN

By BERTHA PERLSTEIN

SOME time ago a magazine reprinted a set of criticisms condemning books now considered classics of literature, but hardly accorded that honor when they were written. It was laughable to see how sure the critics of that time were that these books held nothing of value and how equally convinced we now are to the contrary.

The statement, "the world changes," no matter how trite, contains an eternity of truth. Frequently works that are condemned at their birth prove to be the ones which live the longest. Many of them contain the germ of a creativeness not understood by the general run of men. And for that reason they are usually pushed aside as incomprehensible to any but the originator. The fallacy lies in the fact that the quality which makes such compositions difficult to understand at first, is the one that makes them typical for succeeding generations. But the unifying bond is delayed because of the "differences" which frighten conservatives into a state of rigidity and non-comprehension.

The same state of affairs existed at the first hearing of all the Beethoven quartets and particularly at the début of the last quartets. Opus 18, a group of compositions comparable in clarity and lucidity to any of the works of Haydn and Mozart, were denounced as being too complicated and too difficult to grasp. That there are pointed differences in style and composition between the chiseled perfection of a Mozart quartet and one of Beethoven's is a fact not to be disputed. Still the similarity in the manner of their construction is so strong as to make other points of departure almost insignificant. The fact that the critics of that day found argumentative points in such an opus should prepare us for the criticism which fell to the succeeding examples. When opus 59 appeared the critics and public were loud and contemptuous as they chorused their protests. The quartets were "too long and much too difficult." In fact when they were first performed in France they were considered to be "poorly written orchestral scores." When the first of this opus was played in Moscow the cello part was trampled underfoot by its performer in utter mystification. It was said to lack all melodic beauty and its effective harmonies were called "muddy" Thomas Appelby, a musical leader in England, struggled for many years to have these quartets played and recognized for their full worth but did not succeed even in having them done in their entirety until 1818, although they were written in 1808.

Everywhere the quartets met an adverse reception. When they were first publicly heard they induced hilarity and the players found them to be unevenly written and a decided puzzle. It got to the point where people were warned that they were throwing away their money if they purchased the scores. The only half-way considerate comment that the quartets received was when they were privately performed in Vienna previous to their publication. Here, in an intensely musical circle, they were commended for their extremely original harmonic and melodic conception, but still were held to be obscure and too profound to find general acceptance. To read such criticism of music that is now so near and dear to our heart is bitterly amusing.

Confusing the Critics

Schiller once said of Beethoven: *"Qu'il donne à ses contemporains ce qu'il ont besoin et non pas ce qu'il louent."* This statement applies to all of Beethoven's more significant works but more so for the quartets than for any other medium in which he worked. The master's genius was so far above the comprehension of his contemporaries that they could only save their face by ridicule and condemnation. It was not until the middle of the nineteenth century that the quartets met with unqualified success, and then not until Chevillard, an eminent French cellist, had devoted years of earnest labor toward that goal. It is largely to him that we owe their general acceptance today. Since that day any number of articles and reviews have been written on the wonders of this opus. Today these works so scorned and mistreated at the time of their first appearance, form the basis of our chamber music library. The last quartets are still denied the universally unqualified success that is their due and opus 18 is considered by many not to be truly representative of Beethoven's genius. However, opus 59 meets altogether with approval.

Beethoven asked Radacati to finger certain parts of this opus and the violinist remarked that he did not consider them to be really music. The composer replied: "They are not, for you, but will be for a later age."

Considering the storm of protest that surrounded the début of opus 59 it is more remarkable to note the lack of severe criticism concerning opus 74, the Harp Quartet. Perhaps the subtlety of the change which occurred in the one year that separates the two *opera* made it less noticeable, but it certainly does not make it less significant. Here is the beginning of the development of Beethoven's later style. Here is the change from the purely objective beauty of the preceding quartets. No longer does Beethoven develop the tangible possibilities of a musical idea but rather brings out its latent possibilities. Unity is suggested rather than stated. This quartet is a sort of leading note for his music that was to follow. Its veiled and mystical introduction, its poignancy and its expression of a deep and personal sorrow are sufficient signs to show us whither the wind blew.

The Higher Spirit

Should one wish to find a link between the romantic age to come and the classical period of Mozart and Haydn, it might well be in the quartet that followed the Harp Quartet, opus 95 in F minor. This work is so subjective as to be almost autobiographical. One feels here a struggle against the blows of fate that can hardly be endured. In this year, 1810, Beethoven's engagement to Therese von Brunswick was broken for reasons that have never been explained. The disillusionment that he suffered brought him new powers and self-realization and it is of these emotions that Beethoven wrote in this quartet. He himself said of his music at that time: "He who divines the secret of my music is freed from the unhappiness that haunts the world of men." Hearing a work of this kind achieves the "proper purgation of the emotions" that Aristotle indirectly defines as the function of tragedy.

Perhaps the explanation for the lack of criticism to be discovered concerning the work of this period of Beethoven's life is to be found in the fact that he had by now achieved a fame and a stability of position most unusual for a musician. He was widely beloved and respected. Free from material care and surrounded by a circle of true friends and patrons, Beethoven reached the height of his glory in 1814. Royalty paid him homage and his every word, musically speaking, was law. His local success was assured; no matter what he wrote, people took it as coming from Beethoven and therefore, whether comprehensible or not, the greatest music that could be written. But the same state of affairs did not exist in the years after 1814. In that year his patron Lichnowski died, the following year Rasoumofsky left Vienna and in 1816 Lobkowitz passed away. These three men were the most important members of the circle that upheld Beethoven and gave him the social and material support necessary to a musician of that age. Later, Beethoven's life was filled with material cares. Not a month passed without a financial upheaval of some sort. He was ill during a great part of the time. The misery he suffered brought on a consequent falling off of writing. People began to say that Beethoven had exhausted his creative powers. But these reports were stilled by the appearance of the Mass in D and the ninth symphony.

Supreme Final Quartets

The last quartets might never have been composed had it not been for an obscure violinist by the name of Zeuner. It was he who suggested to Galitzin that he commission Beethoven to do several quartets. The composer took his time and did not finish opus 127 until some three years after its promised date of delivery. The work was to be performed by Schuppanzigh (the head of the famous four players supplied Beethoven by the Lichnowski circle) in 1825 and Beethoven was greatly concerned with the outcome. He finally wrote a document to which all the players signed their names pledging themselves to do their best. Despite all these precautions the performance had disappointing results. The music was not understood either by the players or the audience, and as a result was all but ineffective. Beethoven fell upon Schuppanzigh as being responsible for the miserable performance. There had been too few rehearsals. The ensemble was imperfect for this reason and also because Schuppanzigh, unable to grasp the spirit of the work, had paid too little attention to the technical difficulties. The upshot of the matter was that Beethoven put the next performance into the hands of Böhm, another member of the quartet. The work was restudied under Beethoven's supervision. The rehearsals were most trying to Beethoven. Despite the fact that he could hear nothing, he watched the players so intently that not the slightest variance in tempo escaped him. After some time and many performances the quartet was finally given a measure of its deserved recognition. But it was still the same old story: the difficulty of convincing a stubborn public that evolution was not revolution and that change is a necessity of progress.

BEETHOVEN.

Emile-Antoine Bourdell's bronze head of the composer "expresses a terrific force of genius, ridden and restrained by human will." (Photo courtesy of Metropolitan Museum of Art.)

It was with even greater eagerness that Beethoven looked forward to the playing of opus 130, his "Liebquartett" as he called it. It had once more been given to Schuppanzigh to study and he and his fellow players found the fugue extremely difficult but were enchanted with the cavatina. The audience evidently felt the same way for the second and fourth movements had to be repeated. The fugue did not go down so easily. After much persuasion Beethoven was finally convinced that the fugue should be published as a separate composition and a new finale written for the quartet. This fugue is now known as the Grosse Fuge. There is no further mention of performances of this quartet except a few private ones under Böhm's direction.

The year 1826 (which saw the last of Beethoven's labors) witnessed the writing of the C sharp minor quartet, by common consent ranking as his most wonderful quartet, a redundant superlative. Helz once remarked to him that the B flat was in his opinion Beethoven's greatest, whereupon the composer replied: "Each in its own way. Art demands of us that we shall not stand still. You will find a new manner of voice treating and, thank God! there is less lack of fancy than ever before." It was after this that Beethoven admitted his preference for the C sharp minor quartet. The actual writing of the opus was speedily accomplished as was that of the following quartet, opus 135. It was the finishing and polishing that now occupied Beethoven's time.

Time Yields Insight

Despite the fact that most of these quartets seem to have received a fairly favorable hearing during Beethoven's lifetime, it was not until long afterwards that they were really entirely understood. This is particularly true of the Grosse Fuge which even to this day is guardedly admitted to be a difficult work to grasp. At that time the critics felt that it was nothing short of impossible.

Let us examine a few of their opinions. Marliave says very firmly that this is a work to be excluded from performance. Its harshness and lack of any semblance to lyrical beauty make it impossible to grasp. The mere reading of the score gives more pleasure than does the hearing of it. The technical construction is too intricate for the ear to comprehend. Marx says that it is a torture to the ears. As a matter of fact, he applies this opinion rather indiscriminately to all the last quartets. Lenz says very carefully that it is impossible to judge these last quartets because they are too near the critics. He feels that the ear can no longer be the judge of this music since it was written when Beethoven's physical ear was dead.

We can no longer agree with such opinions though it is not difficult to find an explanation for them. The music was too different from that which the critics were accustomed to hearing. The last quartets spread before their audience an entirely new world of sound and imagination. Their style was so entirely "strange" as to make them largely incomprehensible in those days of the nineteenth century. Even up to the time of Berlioz people were accustomed to look for the main part and melody of a quartet in the part of the first violin. We find accounts of Berlioz attempting the impossible by trying to study these quartets from the score of the first violin. One glance at the score of any one of them is enough to prove that this is an impossible feat, for all four instruments share in the thematic statements.

Still another reason why these works were untouched for a long time was the poor playing accorded them. Wagner goes into a tirade concerning the miserable ensemble of the quartets that performed the late Beethoven pages. Nevertheless it seems strange that the beauty of the music so evident to audiences of today could have completely passed over the heads of the musicians of that period. The quartets were condemned for their lack of melody, lack of unity and harshness; they were said to be too long and formless and the fugues were held to be "monstrosities."

The Quartets Today

How different is the feeling concerning the quartets now. It is understood that in solidness and depth a Beethoven quartet stands unequalled, and that in the medium of the quartet none has gone beyond Beethoven. He did everything that could have been done with the string quartet within his harmonic scheme. Starting with the quartet form as it was given him by his worthy predecessors he progressed to an expression that was freer, more objective, and more ideal in its outlook; and from there he went to the depths of subjective expression, for in his last quartets one finds the portrayal of the inner world in which this solitary soul dwelt alone for so many years.

Let me, with apology to symphony lovers, say that the greatest of Beethoven is in his chamber music. But it is only by living with these works that one can discover for oneself their fundamental artistic truths and celestial inspiration.

IN NEXT WEEK'S ISSUE

GERMAN NATIONAL SOCIALISM AND MUSIC

By S. A. NOCK

Paris Orchestras Specialize In Introducing New Works

Novelties Ancient and Modern Embellish Symphonic Bills—Polish Society Active—Aubrey Pankey Appreciated—French Opera Enjoys Good Health

PARIS.—Another week-end, another onslaught of first performances. The unwearying devotion of the Parisian orchestras to new music is (to those who are not disconcerted by it) admirable. One of the new profferings was Two Symphonic Movements, by Raymond Loucheur, brought out by the Pasdeloup Orchestra (Albert Wolff conducting). It seems that these two pieces—Allegretto scherzando and Finale—are parts of a symphony which M. Loucheur sketched in Rome and completed in Paris in 1932. They revealed schooling, ability and *savoir faire*. The Finale has an amusing jazz shadow hovering over it and ends in one of those fugue climaxes so dear to the hearts of "moderns."

The Poulet Orchestra, headed by Georges de Lausnay, and assisted by Yvonne Bouchéze, soprano, was the sponsor for three charming songs by Marcel Delannoy: Premier Chagrin, on a poem by Countess de Noailles, and Two Regrets, poems which Joachim du Bellay, Roman representative of the King of France, wrote in 1521.

Clarinet virtuosos in search of something in which to show off and be musical at the same time, will do well to make acquaintance with the Ballade in D minor by M. Le Boucher, presented for the first time by the Colonne Orchestra, Paul Paray conducting and L. Cahuzac taking care of the solo score. The orchestration is nicely non-obtrusive, the themes have character and spirit and there is every chance for the soloist to be expressive and brilliant. M. Le Boucher's Ballade is one of the best illustrations that modern music has provided of the agreeable extent to which a clarinet can blow.

POLISH PROGRAM

There is in Paris a society called "Association des Jeunes Musiciens Polonais à Paris" whose purpose is, as anyone can divine, the fostering of Polish music, particularly the young. Ever since Chopin, Paris has been the haven of Polish composers, and while I have not counted them myself, they say the number now resident in *la ville lumière* is extremely large. Every now and then the society puts on a concert; some of them have been enjoyable, some have been instructive, others have been both.

The last séance announced an interesting list of first performances: songs by T. Szeligousky, A. Gradstein, R. Maciejewski and Z. Mycielski; pieces for violin and piano by A. Szalowski, and Handel-Fitelberg. Others represented were Nicolaus Zielenski (1611), B. Woytowicz, J. Fitelberg, Wieniawski, and —strange presence on a Polish program of this nature—Claudio Monteverde! The performers were Nadia Boulanger (conductress) Maria Modrakowska (soprano), Paul Meyer (pianist) and Roman Totenberg (violinist).

AMERICAN BARITONE SCORES

Aubrey Pankey, American colored baritone, gave a recital in Gaveau Hall which, if it did not exactly call forth the patronage of the multitude, gave great pleasure to an enthusiastic congregation. Felix Wolfes offered excellent support at the piano. Mr. Pankey revels æsthetically in all schools and many languages and his program included groups of Handel, Schubert, Debussy, Wolf, and Negro spirituals. He was at his best in Handel (whose unrivalled song always provides the singer with ample opportunity to disclose his attainments in vocal art) and in the Negro spirituals, which gave occasion for variety of mood and emotion. Mr. Pankey was warmly applauded and had to give many encores.

OPERA THRIVING

For the delight of those who continue to predict the demise of operatic entertainment, these reviews every now and then stop to call attention to the considerable operatic activity which every season obtains in French cities and towns apart from jocund Paris. In view of everything, this activity borders on the miraculous, and when it comes to variety and importance of repertoire there is not a town in all the land whose roster of works does not compare favorably with, and often far exceed those of, the proud metropolis across the Atlantic sea.

Bordeaux has this week added a magnificent mounting of Cilea's Adrienne Lecouvreur to its regular list, with Marthe Nespoulous (Adrienne), Raoul Jobin (de Saxe), Sauvageot (Michonnet), Leone Mortini (Princesse de Bouillon) and E. Montagné (conductor). Bizet's Pearl Fishers and Mascagni's Cavalleria Rusticana have also lately enraptured the Bordeaux public.

The Grenoble Opera has just offered its clients a gala of Carmen (Bizet), with André Burdino as Don José (directors and audiences consider him the best in Europe today), Robert Jeantel as Escamillo, Parelly as Micaela, and Rose Poccidalo as Carmen. Burdino's high B flat (aria, Act II) brought him an ovation.

Down at Nice operatic patrons have ben applauding Otello and La Favorita; at Toulouse, Tales of Hoffmann, Favorita, Lucia and L'Africana; while Lyon has been flocking to Boheme, Tosca, Butterfly, Lohengrin, Hérodiade (Massenet) and Carmen. The tenor for the Lyon Tosca was Lauri-Volpi. Multiply the foregoing by as many towns as there are in France, and you will not only be your own statistician—you will also be amazed.

MARYA FREUND'S CLASSES

Lovers of song and its interpretation are receiving pleasure and profit from Marya Freund's master classes, which that singer holds in Debussy Hall every Monday afternoon. This week was devoted to Beethoven, Liszt and Gounod, the major melodies, the style, characteristics, and artistic importance of each composer being analyzed and explained. A feature of each class is Mme. Freund's presentation and singing of groups of lesser known and sung, but none the less beautiful songs.

IRVING SCHWERKÉ.

Symphony by Normand Lockwood Wins $1,000 Swift Prize

Normand Lockwood's symphony, A Year's Chronicle, has been awarded the $1,000 cash first prize offered by G. F. Swift, president of Swift & Company, in a national competition for a symphonic work. It will be played in the near future by the Chicago Symphony Orchestra. A $500 cash second prize was also awarded to Charles Haubiel for his Tre Rittrati Caratteristici. Honorable mentions went to Mr. Haubiel for his Pastoral and to David Van Vactor for his The Masque of the Red Death. The jury, headed by Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra, included Sir Hamilton Harty, John Alden Carpenter and Dr. Howard Hanson.

Eugen Onegin Restored as Opening Opera in New York Russian Series

Tschaikowsky's Lyrical Work Colorfully Produced by the Art of Musical Russia, Inc.—Efrem Zimbalist Makes Début as Operatic Conductor in Praiseworthy Interpretation

With a restoration of Tschaikowsky's Eugen Onegin, the Art of Musical Russia, Inc., opened a series of periodic performances of Slavic operas at Mecca Auditorium on February 24, before a capacity audience.

Tschaikowsky's lyric dramas have had only occasional New York hearings, the Metropolitan having given Pique-Dame in German in 1910 (also produced by a Russian company in 1922) and the present opus in Italian in 1920. Other works, such as Mazeppa, Iolanthe and Oxana's Caprice, have had sporadic performances by this and other Russian organizations in Manhattan.

Eugen Onegin, commonly considered the most appealing of this composer's stage works, has a story more unified in theme and subjective romantic treatment than many operas from Russia. It exploits the emotions of hopeless loves somewhat in the Werther pattern, though the subject in this case is the heroine Tatiana. With considerable knowledge of feminine psychology, the composer has made a living personage of the young girl. The score, though considerably less characteristic than Tschaikowsky's symphonic writings, and showing influences of Italian models, has throughout a vein of attractive lyricism. In certain pages it achieves a characteristic Slavic melancholy and also a suggestion of folk-rhythms and melodies, particularly in the choruses.

ZIMBALIST CONDUCTS WITH ABILITY

The particular feature of the performance was Efrem Zimbalist's début as an operatic conductor. Leading an adequate if not extremely large orchestra, the eminent violinist revealed genuine authority and baton command. His reading of the colorful score was marked by sensitive underlining of scoring details and cohesion of the musical forces. Mr. Zimbalist was singled out for warm ovations after several of the acts.

Beata Malkin, an American soprano, who has been a member of the Berlin Opera, made her New York opera début as Tatiana. Her singing was that of a highly gifted and well schooled artist. An ample voice, produced with refined skill, and considerable dramatic temperament were among the factors in a dynamic performance that won enthusiastic recognition. Ivan Velikanoff sang the rôle of the poet, Lenski, with vibrant tonal quality and youthful magnetism that characterize his impersonations. Alexis Tcherkassky sustained the part of Onegin with dignity and excellent vocal equipment. Edwina Eustis' rich contralto voice gave charm to her portrayal of Olga. Nadine Fedora was particularly sympathetic as the nurse. Others in the large cast were Elena Shvedova as Larina; Harry Ardatoff, a Captain; Myron Taylor, Triquet; Vasily Romakoff, Zaretzki; Stephan Slepoushkin, Prince Gremin, and Dan Melrose, Gillot.

The chorus, of excellent vocalists, exhibited bright-hued tone and great vigor of performance in its contributions, and aided not a little in establishing the nostalgic atmosphere of the opera. A brief dance episode arranged by Sonia Serova included Irina Vestova and George Chaffee as soloists in one of the ballroom scenes. The scenic garb of the opera (under the artistic direction of Ivan Ivantzoff and the stage management of Eugene Shastan) was simpler than in some of this company's presentations but ample for the somewhat circumscribed stage. The audience, including a predominance of Russians, was made no question of absorbed interest in and approval of the production.

R. M. K.

Willeke Conducts Orchestra of Institute of Musical Art

The twenty-second annual orchestral concert by the orchestra of the Institute of Musical Art was given on February 23 in the auditorium of the Juilliard School of Music, with Willem Willeke conducting and Judith Snitman, pianist, as soloist.

The program listed symphony No. 7 in A major (Beethoven), *Allegro con brio* from piano concerto in C minor (Beethoven), Prelude at Fugue (Moszkowski) and Roman Carnival (Berlioz).

Mr. Willeke is a dynamic leader and holds persuasive sway over the instruments. He drew from the orchestra a tone of impressive power and interpreted the Beethoven music with fire and majesty. The orchestral musicians responded to his directing with precision and vigor and played with communicative warmth. Miss Snitman is a self-possessed pianist and in her present performance revealed a fine technical equipment, admirable musicianship, digital dexterity and keen intelligence. Conductor, soloist and orchestra were rewarded with enthusiastic applause.

M. S.

Arthur Hartmann to Be Soloist with Trenton Symphony Orchestra

The soloist for the fourth concert of the season of the Trenton, N. J., Symphony Orchestra, scheduled for March 12, will be Arthur Hartmann. Mr. Hartmann is to play the Saint-Saëns concerto in B minor, and also conduct his own composition Scherzo Caprice, a recent work. Max Jacobs, conductor of the orchestra, has chosen a program including the Beethoven seventh symphony, the overture to Wagner's The Flying Dutchman, and Bizet's Carmen suite No. 1. Special prices have been arranged for group attendance in order to meet the requirements of schools and social groups who wish to attend in a body.

Berlin Ring Cycle Is Notably Led by Krauss

Wagner Dramas Presented with Galaxy of Staatsoper's Best—Belgian Musician Conducts Philharmonic

BERLIN.—The Staatsoper has just given its third presentation of The Ring, in the new settings which last year under Furtwängler made history in the annals of this theatre. The detailed planning and naturalness of Tietjen's staging deserve and win unbounded admiration. On the stage are renowned singers capable of personifying the inhabitants of the Wagner world with unfailing realism. For mere characterization there is no room.

RHEINGOLD

Rudolf Bockelmann, at Wotan, was the puissant centre of dramatic development. Possessing a voice of ample volume and quality, as well as histrionism, he is Power and Majesty personified. The Loge of Fritz Wolf was played with splendid freedom and absence of vocal distortion, facile in movement and clever in its portrayal of the Fire God's crafty intelligence. Alberich has an able interpreter in Eugen Fuchs. Alexander Kipnis as Fasolt avoided the overstuffed, mirth-provoking giant which most Fasolts turn out to be, and convincingly suggested a figure of strength, with a voice of melting tenderness. Gertrude Rünger was a noble Fricka. Erik Zimmermann, as Mime, was superb. Fritz Krenn (Donner), Martin Kremer (Froh), Kaethe Haidersbach (Freia) and Margaret Arndt Ober (Erda) completed a uniformly excellent cast. Krauss conducted and was particularly appreciated for his reading of the orchestral interludes. Applause at the end was hearty and prolonged.

WALKÜRE

In this, the most romantic of The Ring scores, another splendid cast was heard: Bockelmann (Wotan), Frida Leider (Brünnhilde), Ivar Andresen (Hunding), Gertrude Rünger (Fricka), Viorica Ursuleac (Sieglinde) and Franz Voelker (Siegmund). The whole performance was exuberantly electrifying, and seldom has one heard such flawless singing as that which came from the Walküren. Praetorius' magnificent stage-settings enable the Staatsoper to give Walküre its proper significance and sweep. Krauss showed how transparent a Wagner score can be made to sound, and after the last curtain, applause for the conductor and singers assumed the proportions of an ovation.

SIEGFRIED AND GÖTTERDÄMMERUNG

These, like their predecessors, were memorable adventures. Krauss was again at the helm, and at the end of each performance there was rousing demonstration for him and his associates. In addition to the protagonists already mentioned there were: Ursuleac (Gutrune), Kaethe Haidersbach (Waldvogel), Carin Carlson (Erda), Max Lorenz (Siegfried), Eugen Fuchs (Alberich), Manowarda (Hagen), Prohaska (Gunter) and Margarete Klose (Waltraute). Two performances of outstanding significance were the Brünnhilde of Leider and the Siegfried of Lorenz. Leider impressed one anew with the passionate intensity of her portrayal, while Lorenz captivated by his fine appearance, the spontaneity of his acting and the appeal of his voice.

DEFAUW LEADS PHILHARMONIC

Désiré Defauw, of Brussels, was guest conductor with the Philharmonic Orchestra in a program of unusual interest. César Franck's Chasseur Maudit, a work of signal importance in the development of French instrumental music, is a piece of dramatically religious tone painting along programmatic lines, and was read with dynamic energy and dramatic flair. Defauw has a perfect sense of form and is the possessor of a baton technic that is a visual delight.

His second offering was Berlioz' Fantastic Symphony, the delivery of which corroborated the first impression that an unusual personality had been presented to the Berlin music loving public. Tremendous applause called forth the visiting conductor again and again. His delight in the quality of the orchestra he had just led was given expression by repeated hand-shaking with leading members of the organization. Emil von Telmanyi as soloist in the Brahms violin concerto had little more to bring to the work than an adequate technical equipment. Its loftier content he left practically untouched.

HANS L. HENIOT.

Boston Capitulates to Novel Achievements of Child Pianist

Ruth Slenczynski's Local Début Attended by Frenetic Applause—Elman Gives Musical List of High Worth—Sevitzky Conducts Sessions Suite—American Compositions Featured by Other Groups

BOSTON.—The most important event of the Boston musical week, in the matter of interest from a wider public than usually frequents the concert hall, was the first local appearance of Ruth Slenczynski, pianist and *Wunderkind*, at Symphony Hall on February 16. That large auditorium is not too frequently crowded nowadays; and on this occasion, it was difficult to detect an empty seat.

In her actual performance Ruth gave rise to the same chorus of wondering exclamations as elsewhere. Even the most hard-boiled reviewer could not disguise wonderment at her prodigious facility and memory. The long and difficult program included a Bach prelude, Beethoven's thirty-two variations in C minor, Mendelssohn's Rondo Capriccioso, Chopin's B flat minor sonata, and shorter pieces by Schumann, Schubert, Chopin and Josef Slenczynski. After this taxing work-out, and in response to the frenetic applause, the unabashed child tossed off such tid-bits as the Revolutionary Etude of Chopin and Liszt's Campanella.

ELMAN IN SUBSTANTIAL PROGRAM

Mischa Elman indulged in no compromise in arranging his program for a recital at Symphony Hall on the following day. Four numbers filled it—Nardini's sonata in D major, Beethoven's Kreutzer Sonata, Bruch's G minor concerto and Vieuxtemps' Ballade et Polonaise. Such a list was not calculated to attract the large public that dotes on the sweetmeats of a virtuoso's repertoire. Even though Elman comes to Boston rarely nowadays, the audience that greeted him on the present occasion was, in respect to size, in the greatest contrast to that which had watched and heard Ruth.

This was all the more a pity because Elman played as he had never previously in Boston, at least within the memory of this correspondent. The extraordinary breadth and richness of his tone, his virtuoso technic and his divine fire have become familiar from previous visits. But there was added to these at the latest recital, an element of temper and restraint which transformed the Nardini and Beethoven sonatas into the purest music, not vehicles for exhibitionism. The other two numbers required less of reserve, and Elman was sensible enough not to attempt to make them something they were not. His beautiful playing throughout the afternoon was applauded with as much enthusiasm as if the hall had been filled with listeners; and Elman, in turn, was as generous with extra numbers at the end as if he were not in the slightest degree disturbed by the small attendance.

SEVITZKY INTRODUCES NOVELTIES

Simultaneously with the Elman recital were taking place three other musical events that require serious chronicling, though naturally the present reporter can write about them only, so to say, at secondhand. Fabien Sevitzky, leading the Peoples Symphony Orchestra in its eighth concert of the season at Jordan Hall, presented a program that included the Roman Carnival Overture of Berlioz, Roger Sessions' suite from music to Andreieff's Black Maskers and the first symphony of Kalinnikoff. As a welcome interlude, Maria Koussevitzky, soprano (and in private life Mrs. Sevitzky) pleased the audience by her excellent voice and refined style in the recitative and Air of Lia from Debussy's L'Enfant Prodigue. The orchestral numbers were similarly well received, Sessions' work making a particularly favorable impression at its first local performance, with the composer present to join in the applause as well as in being an object of it.

TWO ORGANIZATIONS OFFER NATIVE WORKS

The Boston Flute Players' Club, directed by Georges Laurent, gave its third chamber-music program of the season at the Hotel Vendome. The program consisted of Edward Burlingame Hill's sextet for wind instruments and piano, Jacques Ibert's Three Short Pieces for five wind instruments, Daniel Gregory Mason's Divertimento for the same combination, five Lieder of Brahms and the Mozart quintet for piano and wind instruments. The first three were presented for the first time in Boston. Joseph Lautner, tenor, accompanied by Lois Willson Lautner, was the singer. The other performers—all from the Boston Symphony Orchestra—were Mr. Laurent, flute, Fernand Gillet, oboe, Victor Polatschek, clarinet, Raymond Allard, bassoon, Georg Boettcher, French horn, and Jesús Mariá Sanromá, piano.

At the Museum of Fine Arts, Will Dodge and his FERA Symphony Orchestra offered a program of music by American composers, all of whom were Bostonians. The works listed were Chadwick's Melpomene Overture, Ferdinand Fassnacht's suite, In a Gondola, Robert Kelley's Sketch, Hadley's Spanish dance, Cachucca and Foote's suite in four movements. Fassnacht and Kelley conducted their own compositions. A large audience was pleased.

On February 10, at the Boston Public Library Lecture-Hall, Professor S. G. Braslavsky gave a lecture-recital on Jewish music, with specific references to Mendelssohn and Rubinstein. He drew an interesting series of comparisons and contrasts. He was assisted, in the performance of works by the two composers in question, by Margaret O'Connell, soprano, Esther Snow Carter, alto, the Boston Jewish Choral Society, and Olga Braslavsky, accompanist.

NEW ENGLAND CONSERVATORY ORCHESTRA

The Handel anniversary was observed by the D minor concerto grosso, No. 21, which began the program of the New England Conservatory Orchestra under Wallace Goodrich at Jordan Hall on February 21. The rest of the program, which was heard by a large and appreciative audience, consisted of Mozart's A major piano concerto, Rabaud's La Procession Nocturne, and Widor's Sinfonia Sacra, for organ and orchestra. Leonard Shure was the soloist in the concerto and Albert W. Snow the organist in the Widor work.

Laura Huxtable Porter completed a series of three recitals of drama and poetry with piano music at the Hotel Vendome on February 19. The final program was devoted to readings from miscellaneous poets of the past and present. For each selection Mrs. Porter played an appropriate piece at the piano, from such varied composers as Bach, Lully, Brahms, Chopin, MacDowell, Porter, Foote, Stanford-Grainger, Converse, Scriabin and Florsheim.

CHARDON STRING QUARTET HEARD

The Chardon String Quartet, playing the fifth of its current series of concerts at Brattle Hall, Cambridge, on February 21, offered only one familiar item Haydn's D major quartet, op. 76, No. 5. A string quartet (op. 45) by Albert Roussel was receiving, according to the program, its first performance anywhere. In four movements, the work is relatively short, on the whole vigorous, and well thought out. But it left, on first hearing, singularly few specific recollections. On the other hand, for all its brevity, it seemed to be a work that is not readily absorbed at first acquaintance. The other two pieces, which this writer was hearing for the first time, were Arnold Bax' string quartet in G minor, an ingratiating, English type of music, and Aaron Copland's Two Pieces for string quartet—music that is well made and says something succinctly. The performances of all of the numbers on the program were in the best vein of the Chardons. On the whole it was the most enjoyable concert they have given this season.

Looking into the future, one may set down a remarkable concert scheduled for March 28 at the Women's Republican Club, where Rebecca Dulfer, violinist, will make her début, with the assistance of Nicolas Slonimsky at the piano, in a program that includes a partita, op. 14, by Kadosa, Hungarian composer; Eugene Goossens' second sonata; Stravinsky's Duo Concertant; Henry Cowell's suite; and a sonatina by Chavez.

M. S.

Twenty-eighth

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Stravinsky Leads St. Louis Players In Benefit Concert For Pension Fund

Iturbi Heard as Guest Conductor and Applauded Soloist with Symphony Orchestra—Kubelik Returns in Delightful Recital—Chamber Music Society in Second Program

ST. LOUIS, MO.—The poll of symphony subscribers for their favorite numbers to make up the annual request program which was presented on February 8 and 9, resulted in the selection of the Mendelssohn Fingal's Cave overture, the Beethoven fifth symphony, Strauss' Death and Transfiguration and the Ravel Bolero. While the César Franck symphony really won first place, with the Beethoven a close runner-up, the latter was played due to the fact that the Franck had already been scheduled for the concerts the week following, at which José Iturbi was to be the interpreter. Vladimir Golschmann delivered the old standbys with consummate virtuosity, illuminating the scores with refreshingly unhackneyed interpretations that revealed new beauties and musical significance.

A Pension Fund for the symphony orchestra musicians was started on February 10, through the medium of a benefit concert at which Igor Stravinsky officiated as guest conductor in a program of his own works. Approximately $6,000 was raised through the sale of seats and various donations, and the event was highly successful from every angle. This being Stravinsky's first appearance in St. Louis, there was a natural interest as well as curiosity to see this personage in action and to hear his works from the fountainhead. A virile and intense figure with the baton, Stravinsky gave striking performances of the Divertimento from his ballet The Fairy Kiss, built around Tschaikowsky themes; selections from Petrouchka and The Fire Bird. Assisting Stravinsky was Samuel Dushkin, violinist, who played five selections taken from as many works, with the composer at the piano. The excellence of the orchestra's playing of the difficult scores was highly praised by the distinguished guest.

ITURBI CONDUCTS AS GUEST

The symphony concerts of February 15 and 16 presented another guest conductor in the person of José Iturbi, Spanish pianist, who in addition to conducting the entire program, played a Haydn piano concerto, directing the orchestra from the bench. Mozart's Marriage of Figaro overture; Falla's suite El Amor Brujo and Franck's D minor symphony constituted the orchestral program, which revealed the eminent Spaniard as having a decidedly comprehensive baton technic. Without score and with the orchestra's seating almost completely rearranged according to his wishes, Iturbi scored a fine artistic success. Helen Traubel, soprano, sang the vocal parts in the Falla suite with fine understanding.

On February 17, Jan Kubelik, Bohemian violinist, reappeared in recital after an absence of fifteen years, and with his talented son Raffael, as accompanist, showed himself still a master musician, displaying a superb legato, crystalline purity of tone and a facile technic. His own concerto in B flat major, Goldmark's A minor, and short numbers by Saint-Saëns, Tschaikowsky and Paganini rounded out an interesting recital to which several extras were added.

Mozart, Brahms and Respighi occupied the program of the second concert by the St. Louis Chamber Music Society on February 17 at the Woman's Club. Under Scipione Guidi's leadership, the quartet, now in the beginning of its first season, has attained real virtuoso style and a perfect playing unity, and its contribution to the cultural life of St. Louis is already important. In the Brahms A major piano quartet, Mrs. David Kriegshaber gave notable support. The Respighi quartet, Dorico, was interesting from the point of craftsmanship, and the Mozart G major quintet had the stamp of authenticity and sensitive musicianship in its performance.

O. C.

Vocal Faculty for Juilliard Summer School Announced

The vocal faculty of the Juilliard Summer School, New York, for the coming season will include Lucia Dunham, Fraser Gange, Carl Gutekunst, Belle Julie Soudant, Ruth Harris Stewart, Bernard U. Taylor, Ella E. Toedt and Herbert Witherspoon.

Students and teachers of singing who wish to study in New York City during the summer months, will have opportunities at the Juilliard Summer School. In addition to individual instruction, each pupil in the vocal department will have two one-hour classes each week in performance where criticism will be given, and repertoire and methods discussed. Five hours of ear-training or diction are also included in each week's program.

Every morning Bernard Taylor will conduct a chorus which is open to all students without additional fee. The purpose of this course is to acquaint pupils with representative choral literature and to supply them with lists of varied material for all types of ensemble singing.

Herbert Witherspoon, who has recently been engaged for the summer school, is one of America's most prominent singers and teachers. He was for some time leading basso with the Metropolitan Opera, and has toured the world as a Lieder singer. Also, he has appeared as soloist with practically all the principal orchestras in America. He was director and dean of the faculty at Cincinnati Conservatory of Music and, previous to that, president of the Chicago Musical College. Besides giving individual lessons Mr. Witherspoon will conduct a class in teaching methods and materials, affording a unique opportunity to teachers and students of singing.

Lucia Dunham, also a new member of the voice department, studied at the Paris Conservatoire and under Lilli Lehmann. For a number of years she has been a member of the faculty of the Institute of Musical Art.

Fraser Gange has been a member of the summer schoool faculty since its first session, four years ago. During the winter season he teaches singing at the Peabody Conservatory in Baltimore. He is known in concert work in this country and in England, where he obtained his musical education.

Ella E. Toedt has long been recognized as one of the leading teachers of singing in this country. She has been a member of the faculty of the Institute of Musical Art since its beginning, twenty-seven years ago.

Bonelli on Chesterfield Hour

Richard Bonelli will b heard on the Chesterfield Hour over WABC on March 2. His program includes the song to the Evening Star from Tannhäuser and numbers by Fibich and Speaks.

GORODNITZKI

"Starting as a young meteor that shot across the local Heavens a few years ago, Gorodnitzki is now one of the fixed stars."
New York World-Telegram, Feb. 7, 1935

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Symphonic Festival Is New Orleans Feature

Harold Bauer and Minneapolis Orchestra Form Nucleus of Mid-winter Musical Festivities

NEW ORLEANS, LA.—A Mid-Winter Music Festival featuring four concerts by the Minneapolis Symphony Orchestra and two appearances of Harold Bauer focused activities here recently. This orchestra each year is greeted on the basis of an old friendship, increasing in interest through the new personality evolving under the dynamic conductorship of Eugene Ormandy, whose programs add zest to the season as well as stimulus to local music minds. The festival was auspiciously opened with a piano recital of Bauer, outstanding in which were the César Franck prelude, chorale, and fugue and the Bach suite in A minor.

This program was followed by a Sunday afternoon concert of the Minneapolis Symphony Orchestra devoted entirely to Wagner and Johann Strauss, the keen enjoyment of which set the pace for the reception of the ensuing programs. The first of these, concerned chiefly in an intellectual appeal, had the high point of its interest directed upon the Beethoven concerto, for piano and orchestra, No. 5 in E flat major, in which Bauer appeared. Beethoven's third Leonore overture and the Brahms symphony No. 4 in E minor comprised the rest of the program. The final performance of the orchestra brought forth continued storms of applause, in appreciation of the series in general, and pleasure derived from the program of the Zemachson chorale and fugue in D minor, Tschaikowsky's symphony No. 4, Ormandy's orchestration of Paganini's Moto Perpetuo and three pieces from the Damnation of Faust by Berlioz.

In the afternoon of this last-day performance, the orchestra gave a concert which was attended by several thousand school children, and featured a chorus of New Orleans public school students. Paul Lemay conducted. The Mid-Winter Music Festival was a part of the series of concerts sponsored by the Philharmonic Society, affiliated with the International Community Concert Association. It was preceded by illustrative analyses of the various programs given by Walter Goldstein and Frederick Hard.

HANDEL ORATORIO SUNG

A musically gratifying performance of Handel's Messiah was the first presentation of the several programs to be offered by the Bach Society, a unit of the Loyola College of Music. In the short period of its existence, admirable work has been done by the society in presenting the compositions of Bach and other oratorios. Ferdinand Dunkley, music director of the club, conducted a well-trained chorus and orchestra in The Messiah, and the soloists appearing were Eola Berry Henderson, soprano; Elizabeth Wood, contralto; Maynard Klein, tenor, and G. Campbell Cooksey, bass.

GORDON STRING QUARTET WELCOMED

The Gordon String Quartet, composed of Jacques Gordon, David Sackson, Paul Robyn and Naoum Benditsky, appealed to chamber music devotees among the group subscribing to the Philharmonic Scholarship Fund series, with their program of the Beethoven quartet in F minor, Tschaikowsky's quartet, op. 11, and a group of lighter compositions.

The New Orleans Music Club, one of the most consistently active of local projects, recently proffered an attractive panorama of Russian music, the artists being Eda Flotte Ricau and Sarah Isaacs Nadler, playing the Borodin Petite Suite and Tschaikowsky's B flat minor concerto for two pianos, a vocal group by Eola Berry Henderson, and a string quartet comprised of Emilio Schillio and Ella de los Reyes, violins; Philip Schaffner, viola, and Ilse Boley, cello. Pauline Meyering Trawick, assisted by Mrs. Daniel S. Elliot and G. C. Cooksey, lectured to the Study Hour group of the club on the Spread and Western Expansion of Musical Culture in America from 1850. O. M. L.

Schnabel Heard in General Motors Concert Conducted by Hadley

Dr. Henry Hadley was the guest conductor of the weekly concert by the General Motors Symphony Orchestra, in the Centre Theatre, New York, on February 24. Artur Schnabel, distinguished German pianist, was the soloist. The concert was broadcast over a nationwide WJZ network.

The program was opened with the Donna Diana overture by Reznicek, and included also Mozart's concerto in A major, with Mr. Schnabel as soloist, and the scherzo from Tschaikowsky's Pathetique symphony. The most delectable item was the Mozart work, which the pianist performed with finely-tempered musicianship and a high sense of style and structural proportion. Under Dr. Hadley the orchestra gave the accompaniment with sprightly verve and pleasing tonal quality and also contributed excellent playing to its other items of the evening. The audience was large and recalled the pianist and conductor frequently. R. K.

Bronislaw Huberman Soloist with Philadelphia Orchestra

PHILADELPHIA.—The Philadelphia Orchestra concerts of February 15 and 16 brought to a close the six weeks of Otto Klemperer's appearances as guest conductor of this orchestra. He was applauded warmly throughout the concert and received a rousing farewell ovation.

His conducting of the Cherubini overture to Anacreon, and particularly the Beethoven Eroica Symphony thoroughly merited the appreciation of the audience. His interpretation of the symphony followed with fidelity to the traditional conception. The themes were clearly brought out at all times, and the atmosphere preserved from start to finish.

Bronislaw Huberman was the soloist at these concerts in the Brahms concerto in D, op. 77, for violin and orchestra. Mr. Huberman, who played this concerto for the composer and was highly commended by him, is undoubtedly one of the most authoritative interpreters of this glorious work. His playing revealed the masterly touch, both technically and tonally. The cadenza of the first movement was his own and expertly constructed. He was recalled many times at the close. Mr. Klemperer provided excellent support for the soloist in his conducting of the orchestra for the concert, which he did entirely without score. M. M. C.

Philadelphia Orchestra Stages Gluck Opera

(*Continued from page 5*)

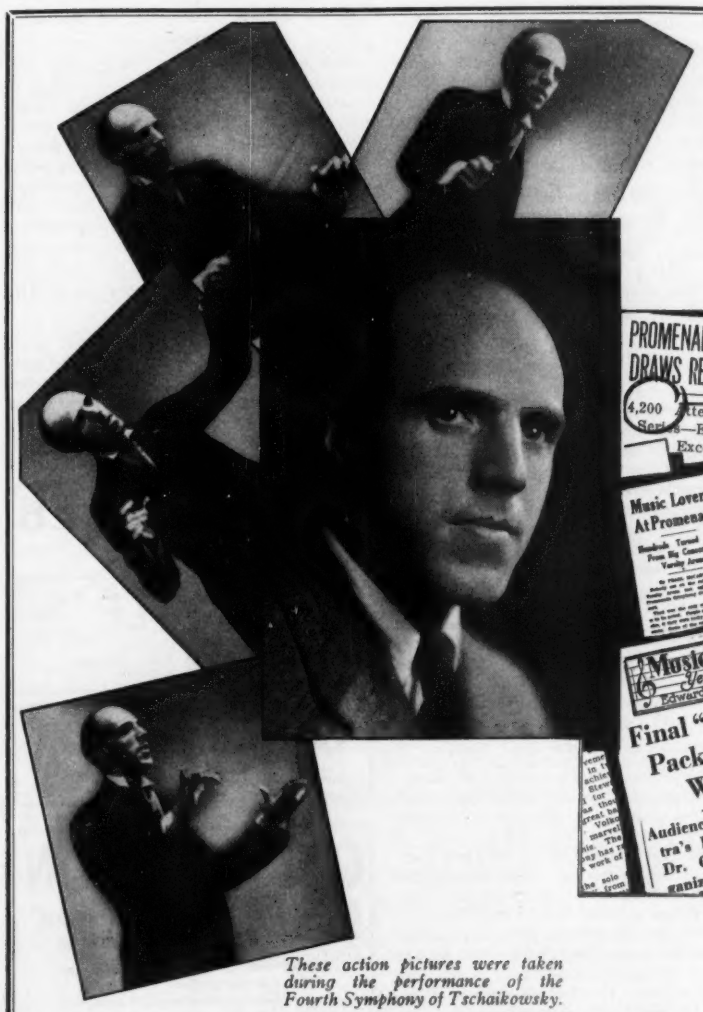
Doris Humphrey and Charles Weidman and their "concert group" of dancers. It was a remarkable exhibition of ballet dancing in the Greek style, which drew prolonged applause.

Fine choral singing was done by the Philadelphia Orchestra Opera Chorus, some of it being offstage, and therefore difficult.

Alexander Smallens was the conductor who so capably and successfully guided orchestra, principals, chorus and ballet through the intricacies of the music. The orchestral score was beautiful from the beginning of the overture which led directly into the first act, to the last note of the final act, and of course was splendidly played by the full Philadelphia Orchestra.

Curtis Institute Has Recital by Students of Salzedo

PHILADELPHIA.—The fourth students' concert of the season at the Curtis Institute of Music was given by pupils of Carlos Salzedo, harpist. The first to appear was Ariel Perry in a Salzedo composition, Variations on a Theme in Ancient Style. This player is a conscientious artist, possessing poise, clear tone and technic. Marjorie Call was heard in pieces by Rameau, Gluck, Debussy and Salzedo, giving these items a sparkling performance, graceful, sensitive and revealing both a sense of humor and fine musical sense. Maryjane Mayhew's offerings were sonata in C minor by Pescetti, and two Salzedo numbers, Poem of the Little Stars and Recessional. Although her playing of the sonata was a trifle too heavy, she projected the latter with poetry and excellent coloring. Salzedo's sonata for harp and piano was presented by Margaret Brill. This harpist showed more artistry than musical gift, but proved to have good comprehension of this difficult work. Ralph Berkowitz at the piano was skillful and had depth of musical understanding. All of Mr. Salzedo's pupils showed excellent stage deportment. There was a large audience, which included Mrs. Mary Louise Curtis Bok, and the applause was cordial and sustained. S. R.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These action pictures were taken during the performance of the Fourth Symphony of Tschaikowsky.

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Chicago University Groups Stage Handel's Opera Xerxes

Business Men's Orchestra, Marion Kerby, Philharmonic String Quartet and Others Heard—Resident Comic Opera Company Sings The Gondoliers—Stock Forces Hailed in Concerts with Hofmann as Brilliant Soloist

CHICAGO.—The University of Chicago Chorus and Orchestra presented the first Chicago performance of Handel's only comic opera, Xerxes, or The Amorous King, at Mandel Hall on February 16 and 17. Given in celebration of the 250th anniversary of the birth of Georg Frederick Handel, the opera was sung in English. The difficult and florid title rôle was entrusted to Stanley Morner, a young tenor from Wisconsin, who made his Chicago operatic début on this occasion. As Amastris, Alice Mary Baenziger disclosed a rich contralto voice and knowledge of the stage. Janet Fairbank was a clever Atalanta and in the comic rôle of Elviro, Winfred Stracke made a hit. Cecil Michener Smith conducted the performance, Thornton Wilder staged it and Marian Van Tuyl planned and directed the dances.

HOFMANN AND TAYLOR SCORE WITH ORCHESTRA

The Chicago Symphony Orchestra, under the direction of Dr. Frederick Stock, presented one of the most interesting programs of the season on February 21 and the afternoon of Washington's Birthday. Brahms' symphony No. 3, Wolf's Italian Serenade, Deems Taylor's fantasy, Circus Day, and Schumann's concerto in A minor made the evening one of musical pleasure.

The extraordinary pianist Josef Hofmann was soloist for the eleventh time, and this was his first appearance with the orchestra in the past four years. The Schumann A minor concerto has been played time after time but it was left for Hofmann to bring out all of the beauties it contains, and his interpretation will stand out as a model for those who follow him. It seems puerile for any reviewer to analyze the manifold virtues of such a master. To dwell on the beauty of his tone in *pianissimo* as well as dynamic passages, to praise his astonishing musicianship, to bestow upon him new epithets would be like carrying coal to Newcastle. Suffice to say that we never heard the Schumann concerto so gloriously played.

At this concert we heard for the first time here Deems Taylor's Circus Day, one of the most realistic, humorous compositions that has come to our attention in the past decade. The witty Mr. Taylor, who conducted his own work, pictures in his fantasy eleven episodes, each one characteristic of his early impression of a day at the circus. His music limned that event in a most descriptive and clever fashion and the composition stands out as a gem of humor, music and orchestration. The novelty caught the fancy of the auditors, and at its conclusion they recalled the modest Mr. Taylor many times to the stage to acknowledge a spontaneous and richly deserved ovation.

Brahms' symphony No. 3 received one of its best readings, and this means much as Stock often programs the composition. The conductor of the Chicago Symphony Orchestra has long been recognized as one of the foremost Brahms interpreters and he lived up to that reputation at this memorable concert. The charming Wolf Italian Serenade well prefaced Mr. Taylor's fantasy and was so charmingly performed by the orchestra as to put the listeners in the best frame of mind for hearing the novelty.

CARL CRAVEN LADIES' CHORUS

The Carl Craven Ladies' Chorus, 200 in number, gave an interesting and well built program at Kimball Hall on February 20. In songs by Bach, Cadman, Park, Rogers, Beach, Daniels, Christiansen, Joseph Forsyth, Dett, Warner, Denza and Adam, the organization revealed itself a well balanced chorus, trained by a master hand. Clear diction, sure attacks, impeccable pitch and fine sense of nuance are some of the many qualities that stood out throughout the concert. The assisting artists were Joseph Gerwing, violinist, and Master Ernie Lee, boy soprano. The latter is a find. Only nine years of age, he sang Marie! Ah, Marie!, by Di Capua in Italian, and Torna a Surriento by De Curtis, translated into Greek, with the assurance of a grown-up. In those Neapolitan songs Master Lee made a palpable hit. His voice is of luscious quality, voluminous and well placed; he sings with style and understanding, absolute pitch and clean enunciation. One of the program features was the setting of The Lord's Prayer by Josephine Forsyth, who journeyed from Cleveland to play the accompaniments for her number.

CHICAGO BUSINESS MEN'S ORCHESTRA

George Dasch, conductor of the Little Symphony Orchestra, made his first bow as the new leader of the Chicago Business Men's Orchestra at its first concert of the season, in Orchestra Hall, on February 17. The Business Men's Orchestra, a unique organization made up of amateur musicians (125 in number) under the guidance of their conductor brilliantly played the Von Weber Der Freischütz overture and the Beethoven Eroica Symphony. Margaret Farr, Chicago pianist, added to her reputation by her virile and poetic interpretation of the Saint-Saëns G minor concerto.

WILLIAM HENRY SMITH SINGERS

A Negro choir known as the William Henry Smith Singers appeared in recital on February 17 at Kimball Hall. The program was made up of secular songs, spirituals and songs of the South, all superbly arranged by their conductor Mr. Smith, and won hearty approval.

MARION KERBY APPEARS

Marion Kerby presented a unique program of Negro exaltations, Southern mountain songs and American folk music on February 18 in the foyer of Orchestra Hall. Formerly a character actress, Miss Kerby specializes in the presentation of Negro folklore and music and the smart audience that greeted her was highly entertained throughout the well built and interesting program. The possessor of a contralto voice of clear quality, Miss Kerby's other assets are good diction and excellent interpretative ability. She is as fine a singer as a *raconteuse*. Miss Kerby was superbly seconded by Nathan Price at the piano. It must be mentioned that most of the songs were arranged by the gifted American composer, Hamilton Forrest.

CHICAGO COMIC OPERA PRESENTS THE GONDOLIERS

Gilbert and Sullivan's The Gondoliers had a fine production by the Chicago Comic Opera Company in the Goodman Theatre on February 17, 18, 19 and 20. The company is made up for the most part of amateurs, who, however, have been so well trained as to give entire satisfaction to the large audiences that witnessed the performances. The company is headed by Alvin Heitner, musical director; Hannah M. Rosenthal is an efficient chorus director; Betty Joyce Kupfer, dance director, and Ralph J. Helperin, producer and stage director as well as one of the principal singers. He was the Duke of Plaza-Toro and had as attendant, William Weaver. John Morton, Bernard Schowalter, Clifford J. Sullivan, Dorothy Schild, John Franston, Ruth Phillips and Sally Kirtley were effective in their respective rôles.

SECOND FREE ORGAN RECITAL

Whitmer Byrne, organist of the Eighteenth Church of Christ Scientist, was the guest artist at the second of the free organ recitals in Orchestra Hall. Mr. Byrne's playing of a program consisting of numbers by Hollins, DeLamarter, Guilmant, Bach, Dallier, Geiga and Widor met with favor.

PHILHARMONIC STRING QUARTET

The Philharmonic String Quartet gave the second of the Chicago Chamber Music Committee concerts in Orchestra Hall foyer on February 20, presenting only two quartets. One was from the pen of John Alden Carpenter and the other by César Franck. The Philharmonic String Quartet has as personnel members of the Chicago Symphony Orchestra and the four men performed the interesting Carpenter number superbly, winning the plaudits of the public as well as those of the composer.

CHICAGO GRAND OPERA TOUR

The tour of the Chicago Grand Opera Company, under the direction of Clark A. Shaw and Harry Beatty, will bring the company to Des Moines, Ia.; Lincoln, Neb.; Minneapolis, Minn.; Oklahoma City, Okla.; Dallas, San Antonio and Houston, Tex., during the three first weeks of March. Among the principal singers engaged for the tour are Maria Jeritza, Edith Mason, Coe Glade, Giuseppe Bentonelli, Mario Duncan, Chase Baromeo, Carlo Morelli and Joseph Royer. Isaac Van Grove and Leo Kopp are the principal conductors.

PAUL LONGONE VISITS NEW YORK

Paul Longone, artistic director of the Chicago Grand Opera Company, was in New York for a week. One of the reasons for Mr. Longone's visit to the metropolis was his desire to hear several novelties at the Metropolitan. Mr. Longone was to be back in Chicago on March 2 for a meeting with the board of directors of the company.

SIGMA ALPHA IOTA MUSICALE

The program for Sigma Alpha Iota's second inter-chapter musicale on February 17, at the Allerton Hotel, was given by the Gamma String Quartet—Alice Guernsey, first violin; Cecilia Toohey, second violin; Katharin Finlay, viola; Katharine Recher, cello—Mary Wendling Titus, soprano; Kathryn Gutekunst, contralto, and Roberta Hayes and Berenice Viole, pianists.

SOCIETY OF AMERICAN MUSICIANS CONTESTS

Announcement is made by the Society of American Musicians that their final contests for the two sections of the 1934-35 annual competitions for young players and singers will be held on March 8 and 12, in Kimball Hall. The first is for the primary, junior and senior grades, in which twelve pianists are to compete. March 12 brings the finalists of the important Bertha Ott contests in organ, voice and piano, and winners in the students as well as in the young artists events are to be presented in public recital later in the season. Three organists, four singers and four pianists will participate. The Society of American Musicians, which sponsors these and many other contests, including some for the Chicago Opera and the Chicago Symphony Orchestra, numbers among its membership a majority of the prominent teachers of the city.

FREE ORGAN RECITAL

Walter P. Zimmerman, organist of the Chicago Symphony Orchestra, gave the third in the Monday afternoon series of free organ recitals at Orchestra Hall on February 18. Handel, Bach, Parker, DeLamarter and Dubois were represented on the program.

AMERICAN CONSERVATORY NEWS

Evelyn Ames, soprano, student of Karleton Hackett, was the soloist with the WGN symphony orchestra, under the direction of Henry Weber, on February 14.

Henry Sopkin conducted an orchestra composed of the orchestral conductors of the Chicago Public Schools in a program at the recent dinner given at the Palmer House in honor of Benjamin Buck, first assistant superintendent of the city schools. Mr. Sopkin has been reëngaged as conductor of the All-State Orchestra at the University of Wisconsin for the coming summer session.

Members of the Allen Spencer Club gave a program of piano music at the conservatory on February 26.

(*Continued on page 29*)

George Siemonn Resigns as Baltimore Orchestra Conductor

BALTIMORE, MD.—George Siemonn, conductor of the Baltimore Symphony Orchestra since 1930, has sent in his resignation to Frederick R. Huber, Municipal Director of Music, the resignation to take effect at the conclusion of the present season. Mr. Siemonn conducted his last concert on February 24, the program including several works new to Baltimore, along with Falla's El Amor Brujo with Sophie Braslau as soloist.

Mr. Siemonn issued statements voicing displeasure with the arrangements made for the presentation in March of the Bach B minor Mass, which is to be sung by the Westminster Choir, accompanied by the entire Baltimore Symphony Orchestra, the performance to be conducted by Dr. John Finley Williamson, director of the choir. Mr. Siemonn contends that the presentation was originally scheduled for April and, since he had planned leaving for the Riviera at the end of March, he had approved of Dr. Williamson's conducting the combined vocal and orchestral forces. When it developed, however, that the Mass was to be done in March and before his departure for Europe, Mr. Siemonn expressed himself as feeling that he should have conducted the performance.

Mr. Huber terms the whole situation "a little tempest." He expressed high approval of Mr. Siemonn's administration and pointed to the progress the orchestra has made. He and Mr. Siemonn have been close friends for many years. Mr. Huber asserts that Mr. Siemonn has known for several months, at least, that the Bach Mass was to be done in March and that, since Mr. Siemonn had originally suggested the conducting be done by Williamson, there seemed to be no reason for changing these arrangements. Five days before the resignation was tendered, Dr. Williamson and Mr. Siemonn spent considerable time in Mr. Huber's office carefully going over the Bach score. According to Mr. Huber there was no indication at that time of any friction or feeling of dissatisfaction on the part of anyone concerned in the forthcoming presentation.

G. K.

Educational Alliance Orchestra Appears

The Educational Alliance Symphony Orchestra (Henry Aaron, conductor) gave a concert on February 10 in the Strauss Auditorium of the Educational Alliance, New York. The soloist was Victor Harris, flutist. The program consisted of Beethoven's Egmont overture, pieces by Debussy and Mendelssohn, Chaminade's concertino for flute and orchestra and the Franck symphony in D minor.

Huss Sonata to Be Played in WOR Program

On March 10 Eddy Brown will play Henry Holden Huss' sonata for violin and piano in G minor over WOR with the composer. Ysaye played this work at a Carnegie Hall, New York, recital in 1913. It is said to be the only American sonata which that artist ever performed.

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Stravinsky and Dushkin Present Program Of Composer's Music in San Francisco

McCormack, John Charles Thomas and Harold Bauer among Eminent Recital-givers in Coast City—Resident Opera Forces Appear

SAN FRANCISCO, CAL.—This past week has been a full and active one for San Francisco concert-goers. Of major importance was the joint recital by Igor Stravinsky, Russian composer-pianist, and Samuel Dushkin, American violinist. Needless to say that this was an attraction that drew to the Opera House one of the largest and most representative audiences of the season. Unusual and unique as was the program in that it brought to light several of Stravinsky's interesting compositions, the audience manifested a decided preference for the final group which consisted of arrangements of his Airs Du Rossignol and Marche Chinoise from Le Rossignol, Berceuse and Scherzo from L'Oiseau de Feu, and Danse Russe from Petrouschka. The Stravinsky-Dushkin recital was the final event in Wilfrid L. Davis' Artist Series.

JOHN CHARLES THOMAS DELIGHTS HUGE AUDIENCE

A John Charles Thomas recital is always an event in San Francisco's music season. Fully recovered from the illness which compelled him to postpone his original recital scheduled for January, the popular baritone appeared at the Opera House before a capacity audience. The voice of Thomas is as beautiful as ever, and as responsive to virtually every demand. Mr. Thomas did his best singing of the evening in the initial group which was devoted to Lieder by Schubert and Schumann. His welcome upon this occasion was as warm as his singing was distinguished and he was called upon to add one encore after the other. In Carroll Hollister, Mr. Thomas had an accompanist of the first rank.

JOHN MCCORMACK HEARD

John McCormack, whose popularity has not waned with the passing of the years, filled the hearts of his fellow-men with joy when he sang for them, Believe Me, If All Those Endearing Young Charms. This lovely old ballad along with others of its type were sung as only John can sing them. The beloved tenor was in excellent voice. His fine art as a vocalist enabled him to sing clearly and smoothly and his achievements in demonstrating style were polished and expressive. Mr. McCormack again had the valuable assistance at the piano of that fine artist and musician, Edwin Schneider. McCormack, who was presented here in recital by Peter Conley, was the magnet for attracting a large audience to the Opera House.

Harold Bauer was greeted by a throng of his friends and admirers that completely filled the Veterans' Auditorium when he gave his first piano recital here in several seasons. Mr. Bauer's program included Haydn's Theme and Variations in F minor (arranged by Harold Bauer), Brahms' sonata in F minor, op. 5, César Franck's prelude, chorale and fugue, Schubert's impromptu in F minor and Debussy's La Cathedrale engloutie and L'Isle joyeuse. Bauer's playing of Haydn, Brahms and Franck was marked by that complete identification with the spirit of these masters that he has invariably shown on previous occasions. Among the most enjoyable of his interpretations were the two Debussy numbers which were a limpid and liquid delight. Although there was nothing new in this program, his audience received it all with many manifestations of pleasure and remained to recall the pianist for as many encores as he was willing to give. Bauer appeared here under the management of Peter Conley.

OPERA ASSOCIATION PRESENTS SPECIAL PERFORMANCE

For the purpose of establishing a Chorus School Foundation, the San Francisco Opera Association (Gaetano Merola, general director) presented a special gala performance in the Memorial Opera House. For this important event, Gaetano Merola chose the second act of Madam Butterfly and the second act of Lakmé. The act of Butterfly was especially interesting by reason of the appearance therein of Toshiko Hasegawa, a new Japanese prima donna who is endowed with a genuine flair for the stage. This young Nipponese (she is twenty-three years of age) made a dainty and appealing Cio-Cio-San, singing her music with a well-poised voice of lovely quality, particularly in the higher range. Miss Hasegawa was heartily acclaimed by the capacity audience.

Miss Hasegawa's companion in the performance was Eva Gruninger, contralto, who as Suzuki once again proved that she knows how to sing, how to act, how to enunciate and, to top it all, portray a personage as realistically as possible. Jack Howell sang and acted the rôle of Sharpless effectively, while Amerigo Frediani and Harrison Ward as Goro and Prince Yamadori, respectively, made the most out of their parts.

Lakmé was presented by an all-San Francisco cast. In this act the honors were carried off by Henri Shefoff, who gave a well conceived and animated characterization of the part of Nilakantha. Mr. Shefoff possesses a bass voice of fine texture, depth and resonance. Moreover, he knows how to sing.

As Lakmé, Emily Hardy showed that she had gained considerably through her experience of having sung the rôle in the opera season last fall. Her coloratura voice of velvety texture has grown in beauty and limpidity. Histrionically, she was excellent. Miss Hardy's singing of the Bell Song brought her a well deserved ovation. The remainder of the cast included Raymond Marlowe, Jack Howell, Georges Simondet, Jeanne Gustin Ferrier, Olga Callahan, Helene Strause, Max Lorenzini and Amerigo Frediani.

The chorus sang admirably and, thanks to Adolph Bolm, his finely trained ballet provided some of the most charming and thrilling episodes of the performance. Gaetano Merola conducted and read the score of both operas with vitality and musical understanding.

C. H. A.

Bascom Lamar Lunsford Offers American Folk Ballads

A special program of American folk ballads, songs and music of the Appalachians was given in New York at the Loan Exhibition of American Folk Arts of the National Committee on Folk Arts of the United States, February 16, by Bascom Lamar Lunsford of North Carolina. Mr. Lunsford is a regional representative of the National Committee in his section of North Carolina. The Loan Exhibition of American Folk Arts continues through March 9.

Ernest Tello Soloist at Wanamaker Auditorium

Ernest Tello, tenor, was assisting artist with the Contemporary Singers of White Plains, who gave a concert at Wanamaker Auditorium, New York, on February 15. Mr. Tello's numbers were by Pergolesi, Mazzafennatta, Rachmaninoff, Koechlin, Brahms, Campbell-Tipton, Valverde, Kramer and Spross.

Minneapolis Symphony Orchestra Hailed in Annual Visit to Birmingham

Ormandy Conducts Generous Program to Applause—Monte Carlo Ballet Russe Draws Many Auditors—Civic Players Mark Bach Anniversary

BIRMINGHAM, ALA.—The Minneapolis Symphony Orchestra, under the baton of Eugene Ormandy, paid its annual visit to Birmingham, under the auspices of the Music Club, and gave two concerts, which charmed capacity audiences on both occasions. Never has this favorite orchestra played with greater appeal to music-lovers. The afternoon performance was entitled An Afternoon in Old Vienna, and proved to be a beautiful concert featuring the compositions of both of the Strausses.

Brahms' symphony No. 4 was the major offering in the evening, given richly seriously. Other numbers, all played with skill and understanding, were the Leonore Overture, Paganini's Moto Perpetuo, Von Weber's Invitation to the Dance, and three pieces from the Damnation of Faust (Berlioz). These were Minuet of the Will-o'-the-Wisp, Dance of the Sylphs, and Rakoczy March. Encores were demanded and given.

Mr. Ormandy generously and graciously donated a part of the orchestra's fee to the instrument fund for the Birmingham Civic Symphony Orchestra. This was deeply appreciated.

MONTE CARLO BALLET RUSSE

A brilliant offering of the Birmingham Music Club was the Monte Carlo Ballet Russe, which was presented in the Municipal Auditorium before a large audience drawn not only from this city, but all parts of Alabama and Mississippi. The art of the dancers aroused enthusiastic applause. The orchestra, under Borati, gave excellent support. Le Beau Danube and Les Sylphides aroused particular enthusiasm. Solo dancers were warmly applauded.

BIRMINGHAM CIVIC SYMPHONY

The third concert this season of the Birmingham Civic Symphony Orchestra was presented in the Municipal Auditorium before a large and enthusiastic audience, who awarded generous applause to each number. The first half of the program was given over to compositions of Bach in tribute to the 250th anniversary of his birth. First on this Bach anniversary offering was the suite in B minor, for strings and solo flute, with Angelo Silva playing expertly and beautifully the flute obbligato. Then came the concerto in A minor, with four prominent Birmingham pianists, Minnie McNeil Carr, Mary Caroline Farrell, Lois Greene Seals, and Jane Hamill Westbrook, playing as many pianos in the piano parts of the concerto with expert precision. The American number presented was Deems Taylor's Through the Looking Glass suite, the orchestra doing full justice to its colorful modern orchestration. Solo passages in this were played by Hugh Thomas, pianist. The program concluded with two favorites by Sibelius, Valse Triste and Finlandia. Conductor Whittington was ill, and Ottokar Cadek directed the orchestra, with fine effect and excellent response. Charlotte Nadler Strawn served as concertmaster, and won the plaudits of the audience.

The Cultural Benefits of Music were discussed before members of the Birmingham Music Teachers Association by Dr. J. E. Bathurst, at the February meeting in Forbes Salon. Susan Burkett served as leader, and musical numbers were furnished by Mrs. J. Ward Nelson and Allen Orton.

Guy C. Allen, president of the Birmingham College of Music, presented his pupil, Helen Watson, in piano recital at the college in a difficult and skillfully played program. Lowela Hanlin also introduced several students in recital.

A. G.

Bernard Gabriel Heard

On February 17 Bernard Gabriel, pianist, gave a joint recital with Mary and Virginia Drane, violinists, at his New York studio. On February 12 he was heard in a program at Roerich Hall, New York, for the Music Guild, and on February 10 in a "request" recital at his studio.

STELL ANDERSEN

PIANIST

What the Eminent Music Critic HERMAN DEVRIES *Writes* in the Chicago Evening American, Nov. 19, 1934

"It is our great pleasure to begin our review of yesterday's concerts with the name of Stell Andersen, whose piano recital took place at the Studebaker. I heard her in a group of short selections by Scarlatti, and in the Bach prelude and Fugue in D Major, transcribed by Busoni. Miss Andersen is a most extraordinary artist. She plays with such poesy and refinement as to suggest Wagner's ethereal Elsa, who would have played the piano in the same manner if the piano had been in existence in the middle ages. But when fire and vigor are required, as in the Bach, Miss Andersen reveals the power of man. She has all the qualities of a great pianist, and should be heard with all the symphony orchestras, both in this country and abroad."

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NEW YORK CONCERTS

FEBRUARY 18

Woman's Symphony Orchestra of New York An invited audience filled Town Hall to hear the introductory concert of the Woman's Symphony Orchestra of New York, Antonia Brico, conductor. The eighty players of the ensemble were garbed in black, with white collars and cuffs. Miss Brico was attired with similar simplicity in a suit. The program was chosen wisely to display the abilities of performance and expression of the orchestra. Händel's concerto grosso in D minor preceded Schumann's symphony No. 1 in B flat and Tschaikowsky's Romeo and Juliet music. From the first strains given out in response to Miss Brico's crisp gesture, it was apparent that here is a group of musicians earnest, alert and skillful, whose joint tone is one of finish, good color command, and eloquent of what may be expected in the future. The different choirs are excellent, with first honors going perhaps to the strings. The unity of performance bespoke long and conscientious rehearsing. Miss Brico's orchestra plainly relies not at all on the comparative novelty of being made up exclusively of feminine players. They ask no quarter, only that judgment be delivered on their musical merits, which proved to be considerable.

The audience taxed the capacity of the auditorium, a great number of distinguished late-comers being forced to stand. Inconveniences, however, did not detract from the interest that manifested itself in enthusiastic applause. At the close of the program Miss Brico and her musicians received an ovation. During the evening, several addresses were made, outlining the purposes of the orchestra, which are to give employment for women instrumentalists and to prove the mettle of feminine players in symphonic work. Three subscription concerts are to follow this initial appearance, all in Town Hall, March 16 and 30 and April 13. The orchestra is under notable patronage, its list of sponsors including Mrs. Franklin D. Roosevelt and Mrs. James Roosevelt.

League of Composers The first concert of contemporary chamber music in the twelfth season of the League of Composers took place at the French Institute. A large audience of members and others interested in modern music attended. The artists participating were Anna Leskaya, soprano; John Duke, pianist, and the Pro Arte String Quartet (Messrs. O. Onnou and L. Halleux, violins; A. Prevost, viola, and R. Maas, cello). Bela Bartok's string quartet No. 4, of comparatively recent vintage, represents a logical development of the manner of this problematic but undoubtedly original and sincere composer. The folk music basis of much of Bartok's inspiration is possibly present in this work, but its tonal speech is of a repelling harshness and monotony. The future may listen to this music with more receptive ears, but it is doubtful whether it will rank as high as the earlier quartets, which are in some instances markedly lyrical.

Mme. Leskaya sang a group of songs by Nicolas Nabokoff, including settings of Goethe and Pushkin, composed in pleasing and at times authentically Slavic vein. The inspiration of these numbers is somewhat slender, the musical style capricious in a typically modern vein. The singer's delivery was of the poignant and expressive variety which one associates with Russian vocalism, and she established the atmosphere of the songs in accomplished fashion.

Roger Sessions' piano sonata was played skillfully by Mr. Duke. Sessions' structural talent is a pronounced one and his massive use of counterpoint gives substance and dignity, as well as ruggedness to his tonal speech. The work, which was heard at the I. S. C. M. Oxford festival, makes its forceful points with directness, and the four parts contain little in the way of excess padding. The appeal is rather to the intellect than to the senses, but this sonata deservedly ranks among the more considerable acheivements of the younger American school.

A first performance in New York of Frederick Jacobi's string quartet No. 2 was a salient feature of the occasion. This opus was completed in 1933 and differs from the composer's cello concerto (its predecessor in time of composition) in being less introspective and by an absence of the ritualistic themes that marked his Synagogue Service. The work opens with a slow introduction, followed by a strongly rhythmed *allegro agitato;* the middle section is an *andante elegiaco,* of melodious and genial atmospheric mood; and the work concludes with an *allegro vivace* of lively and engaging manner. As a whole, this quartet evidences a personal style, is attractively designed to please rather than affront the ear, and deserves repeated performances for its substantial merits.

The Pro Arte Quartet, making its first public New York appearance of the season, played as always with superb sensitiveness, adjustment of ensemble and tonal finish. The audience was warm in its testimonials of appreciation to the performers and the two American composers.

FEBRUARY 19

Philadelphia Orchestra Continuing his guest series with the Philadelphia Orchestra, Otto Klemperer presented a Carnegie Hall (evening) program of Cherubini's Anacreon Overture; Brahms' violin concerto (Bronislaw Hubermann, soloist) and Beethoven's Eroica Symphony.

The conductor was in sensitive musical mood and gave arresting versions of the great works. Cherubini revealed his happy animation and clarified counterpoint. The Beethoven pages proclaimed their elevated spirit and deep feeling.

In both those works as well as that by Brahms, the orchestra gave freely of noble musical response and sublimated tone and technic.

Huberman put matured art and sincere emotion into his performance of the concerto, the slow movement being done with uncommon tenderness and poetry. Klemperer welded the accompainment in perfect affiliation, and he and Huberman gave the immortal opus its true character—a symphony for orchestra and solo violin.

The listeners gave vent to their glowing enthusiasm for an evening of exalted musical delights.

Edward Ransome and Maude von Steuben Sponsored by many patrons, a joint recital by Edward Ransome, tenor, formerly of the Metropolitan Opera, and Maude von Steuben, soprano, was given in Town Hall before an interested audience. Mr. Ransome's large and heroic-timbred voice was used with vigor and knowledge of effect, and he showed a dynamic personality and considerable force of utterance in older airs by Sarti, Caccini and Handel, an aria from Verdi's Forza del Destino, songs of Respighi, Monroe Young, Harold Mattice and Alice Close. Miss von Steuben revealed attractive tone and charm of personality in her cultivated performance of arias from Weber's Der Freischütz, Mozart's Magic Flute, German songs by Max Schillings, Georg Schumann and Ivan Langstroth, French numbers by Debussy and Pierné, and American works by Kramer, Ware and Curran. The two artists joined forces in the duet from Act I of Verdi's Otello, which was done with operatic flair and roused the approbation of the listeners. The singers were repeatedly recalled and offered extras. Miguel Sandoval was the accompanist.

FEBRUARY 20

Ruth Slenczynski For the benefit of the Town Hall Endowment Fund, Ruth Slenczynski gave an evening piano recital at that auditorium and drew a capacity audience of amazed and delighted listeners.

The little girl again presented remarkable proofs of her extraordinary talents in interpretation, tone, touch, and execution. The most astounding performance of all was her playing of Chopin's B flat minor sonata, voiced with almost incredible insight, accuracy and power for one so tender in years. The artistic future of the phenomenal Ruth looms gratifyingly large, for her present abilities already exceed those of most "infant prodigies." (The "infant" is not apparent in anything the girl does on the piano.)

Aside from encores frenetically demanded, the Slenczynski program offered also Bach's E major prelude; Beethoven's Thirty-Two Variations in C major; Mendelssohn's Rondo Capriccioso; Schumann's Arabesque; Schubert's F minor Moment Musical and E flat impromptu; Concert Study by Ruth's father, Joseph Slenczynski; Chopin's E flat Nocturne.

FEBRUARY 21

Philharmonic Orchestra Jascha Heifetz, Toscanini, and the Philharmonic Orchestra gave a marvelous performance of the Brahms violin concerto at the Philharmonic concerts last week and Sunday afternoon at Carnegie Hall. The programs also had the same composer's Tragic Overture and second symphony.

Heifetz, in top form (indeed, when is he not?) was beautifully in the spirit of the great concerto and played with noble breadth, deep feeling and that ease and flawlessness of execution which are characteristic of his mastery. The first movement was grandly majestic in conception; the second had touching sentiment and tender loveliness of tone. The artist received a thundering ovation.

Toscanini collaborated with an orchestral partnership of perfect blending and rich coloring. He and his players were as one with the soloist.

The conductor's famous reading of the second symphony exerted its customary appeal of mood, fancy, and authority.

This was the second concert of the current Brahms cycle being given by the Philharmonic.

FEBRUARY 22

Vera Brodsky and Harold Triggs One of the most brilliant recitals of the season was presented at Town Hall when Vera Brodsky and Harold Triggs, duo-pianists, offered their first New York concert to a distinguished audience which packed the hall to the doors. Among the eminent pianist listeners were Leopold Godowsky, Alexander Siloti, Rosina and Josef Lhevinne, Abram Chasins and other of the younger keyboard artists.

The unusual program, which held many compositions heard for the first time, was Bach's Passacaglia (transcribed by Abram Chasins); Bach's prelude in E (arranged by Louis Victor Saar); the Brahms choral prelude, Est ist ein' Ros entsprungen (arranged by Catherine Kramer); the variations on a theme of Haydn by Brahms; Alt Wien by Leopold Godowsky and dedicated to Miss Brodsky and Mr. Triggs; the Debussy-Ravel Fêtes; two new compositions by Harold Triggs, Valse and Spiritual; the Rachmaninoff Tarantelle; Danza a Media Noche (Dana Suesse), also dedicated to the duo-pianists; The Banjo (Gottschalk-Moross) and Castelnuovo-Tedesco's Alt Wien. In addition to this fine list of numbers, thunderous applause at the end of the concert necessitated three encores. Lights in the auditorium were finally turned up to persuade the reluctant audience to disperse.

Vera Brodsky and Harold Triggs accomplished performances of the above rare program that place them unqualifiedly among the most eminent of two-piano teams. There is a precision in their playing that is uncanny. Never for one moment are hearers conscious of the fact that four hands instead of two are playing the music essayed. From every standpoint, whether tonal coloring, rhythmic manifestation or technical facility, these pianists' presentations were outstanding. No music that was played on this evening suffered alteration of pattern or inaccuracies of notation. There is a power in the union of these two young Americans that augurs well for a long and valued career.

Harold Triggs' two compositions, which had their premier hearings, are expertly constructed, melodically charming and elaborately rhythmic. Cross patterns of sound attest to their pianistic difficulties, yet their forms show craftsmanship of a high order. Dana Suesse's clever work, the finest work this reviewer has heard of hers, has a structure that is architecturally sound and a melodic interest that arouses admiration.

KATHRYN MEISLE,
contralto, will make her début with the Metropolitan Opera on March 2 in the rôle of Azucena in Il Trovatore. (Apeda photo.)

All other transcriptions, whether by Moross, Chasins, Kramer, Godowsky or Saar, did not alter the original outlines of the works arranged and merely amplified the musical utterances to an almost orchestral volume.

Future appearances of Brodsky and Triggs will be awaited with more than customary interest.

FEBRUARY 23

New York Philharmonic Children's Concert The work of a native New Yorker was introduced by Ernest Schelling and the New York Philharmonic on Saturday morning at Carnegie Hall in the season's fourth concert for children and young people. This was the overture to Samuel M. L. Barlow's opera Mon Ami Pierrot, based on an episode in the early career of Lully. It was given in Paris at the Opéra Comique on January 11 of this year, the first opera by an American ever presented at a National Theatre in the French capital. The overture is in classic idiom, this form, however, not precluding considerable imagination and interesting melodic development. Mr. Barlow bowed from a box at the cordial applause.

The program as a whole demonstrated the overture, both operatic and symphonic, and the examples offered included MacDowell's The Saracens, the overtures to Mozart's Don Giovanni and Wagner's Tannhäuser, and Beethoven's Leonore, No. 3. Boys from the Riverdale Country School sang America the Beautiful, and were joined in the last verses by the whole audience. Mr. Schelling also presented excerpts from Rimsky-Korsakoff's opera Snegourotchka, which is to be given on March 9. A program note emphasized that the opera will be given in the afternoon, instead of in the morning as the rest of these concerts.

Artur Schnabel and Bronislaw Huberman A sonata recital by Bronislaw Huberman and Artur Schnabel was the unusual event which crowded the Town Hall last Saturday afternoon. The two eminent artists presented a program of substantial content and of high quality. The afternoon's fare included Brahms' sonata in D minor, op. 108; Beethoven's sonata in G major, op. 96; Mozart's sonata in B flat major (K. 378), and Schubert's Fantasie in C major, op. 159.

Of the musical attributes of the two distinguished performers it is not necessary to speak at great length as they are everywhere recognized. Both Schnabel and Huberman brought ripe interpretative sensibilities and veteran technical knowledge to

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their tasks, and in general the intellectual mastery of the combination triumphed over occasional infelicities in refractory string tone and intonation. It might have been more advantageous to begin with works of the classical period and progress to Brahms, especially as the violinist's tone had not warmed enough at the beginning for an ideal presentation of the latter's rich tonal tapestry. With the Beethoven sonata the adjustment of the artists was more satisfying, and the spirited, authoritative and subtle interplay of their performing styles made for a performance of strong effect.

Stylistically, there was much to admire in their playing as a pair. Schnabel's sane and well-balanced musical conceptions and subtle probing into the more thoughtful connotations of the music were responsible for a pianistic collaboration of mellow breadth and satisfying tonal qualities. Huberman's sensitive and vibrant string tone achieves a particular kind of fire and eloquence when he is in genuine rapport with the music he is interpreting. The melodious muses of Mozart and Schubert brooded over the second half of the program and ensured pleasurable response from the large throng of enthusiastic listeners. The performers were repeatedly recalled and fêted with marked devotion.

Andres Segovia The feature of the second recital in a week at Town Hall by Andres Segovia was the playing of the Bach chaconne on a Spanish guitar. Segovia believes this to be the first time such a feat has been attempted, and he is confirmed by a French Society of Musicology in Paris. This famous violin piece was performed with all the phenomenal virtuosity and musicianship with which the guitarist has always fascinated his audiences. He preserved the dignity of the Bach idiom, played with a fine command of tone, and scored a personal triumph. In his first group were Sor's variations in C on an Italian theme, five Piezas caracteristicas by Torroba, dedicated to Segovia, and a dance by Granados. The Bach score came next, and finally the first New York performance of a sonatina by Castelnuovo-Tedesco, another dedication to the guitarist, and two items by Albeniz. The house had ben sold out days in advance, and listeners stood in the aisles. The Spanish artist was applauded with zeal by this throng.

FEBRUARY 24

Philharmonic Orchestra The Sunday afternoon program of the Philharmonic Orchestra at Carnegie Hall duplicated the list of compositions played at the several concerts immediately preceding this one. A review will be found elsewhere. For the latest appearance of Toscanini, Heifetz, and the orchestra, Carnegie Hall held the largest Sabbath matinee the Philharmonic has had during the present season.

Rose Bampton A song recital by Rose Bampton, young native contralto of the Metropolitan Opera, brought serious musicianship and no small amount of tonal witchery in a program of unusual and intriguing facture. Miss Bampton sang three Bach arias (Gelobet sei der Herr, Ach, Herr, was ist ein Menschen Kind, and Ein ungefärbt Gesicht), the first two with oboe d'amore, the soft, rather brazen tones of this obsolete instrument adding a rare and interesting color as played by Stephen Pecha. Albert Stoessel played the viola obbligato to the final work and for two delectable works of Brahms, Gestillte Sehnsucht and Geistliches Wiegenlied, in which the combination of the singer's rich, caressing tones and the lovely string music was enchanting.

Midway came a group of Schumann songs. As Lieder interpreter, Miss Bampton shows considerable aptitude and even greater promise. In the wistful Abschied vom Walde she evoked the nostalgic mood perfectly and also made the experience one of richly satisfying tonal beauty. The remarkable quality of some of the singer's upper tones, which she produces with thrilling freedom and resonance, make her performance of Lieder genuinely stirring. She also showed ability to portray naïveté and humor in the Kartenlegerin of Schumann.

A group of American works included four first performances—Among Shadows, a thoughtful portrayal of mood, musically attractive, by Walter Golde, the accompanist; There Shall Be More Joy, an individual and original proclamation by the gifted Paul Nordoff; a wryly satiric Lullaby à la Mode by Russel Wragg, which proved light and animated; and Morning Fair, a moving impressionistic picture by John Alden Carpenter. The final group of modern Italian numbers (I pastori, Pizzetti; La Sera per lo Fresco, Bimboni; E se in giorno tornasse, Pioggia, and In Alto Mare, Respighi) showed another facet of the singer's art in the interpretation of atmospheric music of the present day. Mr. Golde was a sensitive and musicianly accompanist.

Eva Bandrowska The American début of Eva Bandrowska, Polish coloratura soprano, was made in recital at Carnegie Hall last Sunday evening. Mme. Bandrowska, a charming and statuesque figure, beautifully gowned, enjoyed the plaudits of an audience including many of her countryfolk. She gave a program including both lyric and florid numbers. With a naturally beautiful voice of brilliant and sizable quality and considerable dramatic temperament she scored most in numbers of intense emotional mood and simple folk quality. Her coloratura singing had charm and skill in pianissimo passages. In lyric and dramatic numbers, such as a Szymanowski composision and Reger's lullaby, there were often compelling lyricism, temperamental fire and strong personal appeal. The program included also works by Lotti, Yomelli, Mozart, Rossini, Liszt, Johann Strauss, Betinelli, Duparc, Saint-Saëns and Donizetti. Pierre Luboshutz was a skilled accompanist. There was much applause.

Other Concerts

Harry Blank, baritone, Town Hall, February 24, evening.

Echániz Appointed Conductor of Decatur Orchestra

José Echániz, concert pianist and head of the piano department at the James Millikin University, Decatur, Ill., recently was chosen conductor of the Decatur Civic Orchestra. The orchestra is composed of eighty musicians and is to give a concert in the early spring. Mr. Echániz has appeared as conductor with the Millikin Conservatory Orchestra. He recently returned from a short concert tour.

Harriet Cohen Sails to Fulfill European Engagements

Sailing February 6 on the SS. Olympic was Harriet Cohen, English pianist, who closed her tour the previous week in Toronto, Can. She reopened her European tour at the Hastings Festival, Hastings, England on February 21 when she played in Bach's Brandenburg Concerto No. 5 and Nights in a Garden in Spain by Falla, under the direction of Sir Thomas Beecham. Miss Cohen will return for another American tour next January.

Menuhin Leaves New York for Long Tour

Yehudi Menuhin's appearance on February 8 at the Brooklyn Academy of Music, Brooklyn, N. Y., marked his last engagement in or near New York City for two years. Yehudi's sisters, Hephzibah and Yaltah, left on February 10 with Mrs. Menuhin for San Francisco, where Yehudi and his father join them within a few weeks to sail for Honolulu, Australia, New Zealand and South Africa, in which countries Yehudi is under contract to fulfill forty-four engagements in continuation of his around-the-world tour, which began last October in Europe, and to which continent he returns next December in conclusion of this tour, for final appearance in Paris, London, Madrid, Lisbon and Rome, before retirement from public appearances for one year. This period he will spend first in France and later in California on his recently bought ranch near San Francisco.

En route to his sailing in San Francisco, Yehudi plays in Pittsburgh, Washington, Atlanta, Savannah, Houston, San Antonio, Los Angeles and San Francisco. On his world tour he is accompanied by his father and mother, his sister and his pianist, Marcel Gazelle.

WJZWEAFWABCWOR

The Chicago Symphony Orchestra gave its initial concert over the Mutual Broadcasting System on February 23, heard locally in New York over WOR. The concert was directed by Dr. Frederick Stock, the orchestra's regular conductor, and included the Eroica Symphony of Beethoven, overture to Mozart's The Magic Flute, Glazounoff's Scenes de Ballet, and Dukas' The Sorcerer's Apprentice. Edwin C. Moore, music critic of the Chicago Tribune, is commentator on these programs which will be heard alternate Saturdays through April 20. . . . Lily Pons was interviewed by Geraldine Farrar between the acts of the broadcast (WEAF and WJZ) from the Metropolitan Opera, February 23. The bill presented the first performance at this opera house of Pergolesi's La Serva Padrona and a restoration of Donizetti's Don Pasquale. . . . Abram Chasins and Vladimir Sokoloff presented a piano recital, featuring Chasins' Parade and Artists Life waltzes (J. Strauss-Chasins) on WABC, February 23. . . . The Buffalo Philharmonic Orchestra, Lajos Shuk conducting, broadcast on February 23, also on WABC. . . . Quincy Porter, young American composer, viola player, conductor and pianist, was guest on the American Composers Hour (WOR), February 24. Eddy Brown, violinist, who has arranged this series, was heard with Mr. Porter in the latter's second sonata for violin and piano. Mr. Porter also played his suite for viola. . . . The Kraeuter String Quartet and Katherine Bacon, pianist, were heard on February 24, also over WOR, in the weekly series presented by the Chamber Music Society of America. . . . Heifetz was soloist with the New York Philharmonic on February 24 from WABC, playing the Brahms concerto in D, op. 77. This concert was one in the Brahms Cycle the orchestra is giving. . . . Tribute to the memory of Enrico Caruso was paid by Geraldine Farrar, Rosa Ponselle and other Metropolitan singers during a special broadcast from the Metropolitan Opera House over an NBC-WEAF network, February 25. The occasion was the sixty-second anniversary of the birth of the tenor. . . . February 26, WABC carried a concert by the Detroit Symphony Orchestra, Victor Kolar conducting. A feature of the program was the singing of a Russian folk-song by children of eighteen school districts around Detroit. . . . On the same date the Columbia System continued their Understanding Music series, with Howard Barlow conducting a broadcast devoted to French opera. Soloists were Barbara Maurel, contralto, and Eugene Dubois, violinist. . . . The Rochester Civic Orchestra under the baton of Sir Hamilton Harty presented a program of Wagner, Mozar, Smetana, Saint Säens and Rimsky-Korsakoff selections, February 27, from WJZ. . . . Also on February 27, the WABC facilities presented another broadcast by students of the Curtis Institute of Music, Dr. Louis Bailly conducting. . . . John Charles Thomas, heard from WJZ on February 27, included It Is Enough from Mendelssohn's oratorio Elijah. . . . The Eastman School of Music concert from Rochester (February 28 over WJZ) presented the Magnificat in D of Bach. The school symphony orchestra was under the direction of Samuel Belov, and the assisting artists with the school chorus were Laura Kellog and Helen Maddock, sopranos, Geraldine Southern, mezzo-soprano, Romolo DeSpirito, tenor, and John Walsh, baritone. . . . March 1, Howard Barlow was guest conductor of the Minneapolis Symphony Orchestra on WABC.

Today (March 2) Lily Pons will be heard in La Sonnambula from the stage of the Metropolitan Opera, other principals including Tito Schipa and Ezio Pinza. . . . Abram Chasins will give another piano recital today from WABC. . . . The same network will also carry a concert by the Portland Symphony Orchestra, with Virginia Le Rae, soloist. . . . The Chase and Sanborn Opera Guild, which is heard on Sunday nights from WEAF, will present a version of Carmen on March 3, with Grete Stueckgold, Helen Marshall, Joseph Bentonelli and others. . . . The Columbia network carries another New York Philharmonic broadcast on March 3. This time a program combining Vaughan Williams' London Symphony and a group of Bach selections, in which Remo Bolognini will be violin soloist, is to be played under the direction of Hans Lange. . . . Ernestine Schumann-Heink, Edward Davies, baritone, and Josef Koestner's orchestra will be heard in another of the Sentinels Serenades (WEAF) on March 3. . . . Howard Barlow conducts another Understanding Music broadcast (WABC) on March 5, featuring the Brahms symphony No. 3. . . . March 6, music by Schumann is to be featured by the Curtis Institute of Music over WABC. Those heard will be Sol Kaplan, Donald Wilcox and Cecille Geschichter, pianists; Ruth Carhart, contralto; Samual Mayes, cellist; Fritz Krueger, tenor, and Marian Head, violinist.

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Metropolitan Opera

(Continued from page 5)

her beauty, but after the ceremony is driven quite mad by her refusal to allow him near her and by her extravagance. Glad to be rid of her at any price, he is only too happy to give his consent to her marriage to his nephew upon being told that the marriage was a fraud.

MUSIC UNDATED

Although the music of Don Pasquale is much more pretentious than that of La Serva Padrone, and while it is reminiscent of Lucia and the plot has the familiar outlines of the Barbiere di Siviglia, nevertheless its admirable production by the Metropolitan displayed the melodic charms of the elderly score with brilliancy. Florid arias abound, recitatives typical of an era when no opera worthy of the name was without long stretches of them and skillful orchestration make Don Pasquale one of the musical works whose longevity is deserved. The small cast held Lucrezia Bori (Norina), in splendid voice and ravishingly beautiful, who graced the part with comedy finesse of the highest kind. She was surrounded by Tito Schipa (Ernesto), vocally and histrionically excellent, Giuseppe De Luca (Doctor Malatesta), Ezio Pinza (Don Pasquale) and Giordano Paltrinieri (Notary).

Both of these operas were staged with resourcefulness and accurate attention to well-ordered groupings by Desire Defrere. Even though set on a raised stage and therefore condensing space, the actors moved easily and naturally, the lighting was good and no awkardness of stage management ensued. The scenery designed by Jonel Jorgulesco helped to make these productions exemplary, for although stylized they were correct in period and not bizarre.

The large audience was delighted with the presentations and fêted the artists and conductors with enthusiasm.

LAKMÉ, FEBRUARY 18

Delibes' delightful Lakmé with Lily Pons gracing the name part attracted a capacity attendance, with numerous standees, at its first seasonal performance. Lakmé is a grateful vehicle for Miss Pons' vocal and histrionic gifts and a prime favorite of Metropolitan opera-goers. Miss Pons was in good voice and excellent acting estate, reaching the heights of superb vocalism in the Bell Song. In it she so captivated the listeners as to move them to break in on her singing with an enthusiastic reception. At all times Miss Pons' dramatic interpretations are effortless and realistic, but she outdoes her natural charm and ease of stage deportment in a most appealing picturization of the Oriental heroine. Delectable too was the joint and colorfully contrasted singing of Miss Pons and Gladys Swarthout (Mallika) early in the opera. The flutelike Pons tones and the dark luscious notes emitted by Miss Swarthout were musical moments of sheer beauty.

As in the past, Giovanni Martinelli was a convincing and suave Gerald. There was much freshness, vigor and warmth in his singing and acting, for which he was roundly applauded. Leon Rothier sang the lines of Nilakantha with precise French enunciation.

Others in the cast were Helen Gleason (Ellen), Dorothea Flexer (Rose), Philine Falco (Mistress Bentson), George Cehanovsky (Frederic), Giordano Paltrinieri (Hadji), Marek Windheim (A Fortune Teller), Max Altglass (A Chinese Merchant) and Paolo Ananian (A Thief). The fifteen-minute performance of the ballet, with the riotously colored market place as background, was elaborately conceived and executed, winning the approval of the audience. Louis Hasselmans read the score in competent fashion.

LA FORZA DEL DESTINO, FEBRUARY 20

A large audience assembled on Wednesday evening to hear Verdi's La Forza del Destino, with a distinguished cast including Elisabeth Rethberg, Giovanni Martinelli, Armando Borgioli, Ina Bourskaya, Ezio Pinza, Elda Vettori, Louis D'Angelo, Pompilio Malatesta, Millo Picco, Giordano Paltrinieri and Paolo Ananian. Wielding the baton was Vincenzo Bellezza. An expert and melodious performance was given, bringing showers of applause to the principals and many summons before the curtain

LINDA DI CHAMOUNIX, FEBRUARY 21

Lily Pons again charmed a large audience by her portrayal of the distressed damsel who gives her name to Donizetti's opera Linda di Chamounix. Richard Crooks likewise reaped a harvest of applause for his tonal picturization of the hero, and Gladys Swarthout offered a performance of her usual excellent standard. The cast was completed by Elda Vettori and Messrs. De Luca, Lazzari, Malatesta and Bada. Heading the orchestra was Ettore Panizza.

SIEGFRIED, FEBRUARY 22 (MATINEE)

The largest audience of the season at the Metropolitan, which occupied the entire standing-room as well as every available seat, greeted this performance of Siegfried with enthusiastic pleasure.

Lauritz Melchior in the name part gave a glowing vocal interpretation of the great Wagnerian character and in this, his 100th delineation of the rôle, he surpassed every other appearance he has made as Siegfried in New York. His acting was heroic and had that exuberance of youth that is so necessary in a perfect histrionic presentation. The audience was vociferous in its acclamation of him.

Gertrude Kappel, substituting as Brünnhilde for Kirsten Flagstad who was ill, was in excellent voice and her musicianly skillfulness was joyous to hear. This last act of Siegfried calls for sustained vocalism that carries many pitfalls for sopranos. From every standpoint Mme. Kappel transcended these with ease.

Karin Branzell, excellent as Erda, Editha Fleischer essaying the Forest Bird's song, Ludwig Hofmann dignified in mien as Wotan, Marek Windheim amazingly skillful in enacting Mime, Gustav Schützendorf vocally and interpretatively interesting as Alberich, and Emanuel List rich voiced and eloquent as Fafner completed the brilliant cast. Artur Bodanzky conducted, reading the magnificent score with authority of the highest kind. The orchestra, however, was not free from occasional bad intonation.

MADAM BUTTERFLY, FEBRUARY 22

The second performance of Madam Butterfly exerted traditional drawing powers. The opera house was filled for the second time within eight hours, and the evening throng manifested much pleasure. Maria Müller was again an appealing Butterfly singing beautifully; Ina Bourskaya sang Suzuki with excellent characterization; Richard Bonelli was effective as the Consul. The remainder of the cast was the same as on February 2, namely, Phradie Wells (Kate Pinkerton); Frederick Jagel (B. F. Pinkerton); Angelo Bada (Goro); Pompilio Malatesta, Paolo Ananian, Paolo Quintana and Millo Picco. Vincenzo Bellezza conducted.

TANNHÄUSER, FEBRUARY 23

Two changes in cast marked the repetition of Tannhäuser on Saturday evening. Göta Ljungberg appeared in the rôle of Elisabeth, and Paul Althouse in the title part, both acting these characters for the first time at the Metropolitan. Mme. Ljungberg made a fair and queenly figure as the sainted heroine, enacted her rôle with dignity and with subtleties of interpretation. Hers is a sensitive and introspective version of the part, in which inner emotions are stressed. Vocally, her lyric tones also endowed the music with intimacy and charm, and she was particularly successful in the dramatic scene at the close of Act II. Mr. Althouse showed his versatility in turning in a finely sung and competently enacted interpretation of yet another Wagnerian rôle. His rich voice, full-bodied and suavely produced, was equal to all the demands made upon it. His characterization will probably mellow and gain in repose with future hearings of the part. Perhaps also his makeup and costuming might be slightly less sombre.

Both artists had solo curtain calls and enjoyed warm approval from the audience, as did also Lawrence Tibbett, whose fine Wolfram is one of the towering impersonations, both vocally and histrionically, of the Metropolitan roster. Emanuel List imparted sonority of voice and sincerity of utterance to the rôle of the Landgraf. Dorothee Manski repeated her well-sung interpretation of Venus. Others in the large and excellent cast were Hans Clemens, Arnold Gabor, Max Altglass, James Wolfe and Lillian Clark. The work of the chorus again proved an important factor in the performance. Karl Riedel conducted with ease and knowledge of the score.

SUNDAY NIGHT CONCERT, FEBRUARY 24

Dorothee Manski, Gladys Swarthout, Nina Morgana, Doris Doe, Paul Althouse, Hans Clemens, Armando Borgioli and Ezio Pinza were the soloists at this concert. Mme. Manski substituted for Kirsten Flagstad, who was ill, singing the numbers originally designated to be offered by the new Norwegian artist—Elsa's Dream from Lohengrin, the Liebestod from Tristan und Isolde, and Act II of Tristan und Isolde with Miss Doe and Mr. Althouse. Mme. Manski, known as a first-class Wagnerian interpreter, was in glorious voice and did some notable singing. Mme. Morgana sang an unhackneyed aria, So anch'io la virtù magica, from Donizetti's Don Pasquale, and scored a palpable hit for her exquisite vocalism. She returned to sing the duet Quanto amore from the same composer's L'Elisir d'Amore with Mr. Pinza, after which she was again showered with approbative applause.

Miss Swarthout delivered Chanson Bohemienne from Bizet's Carmen in such vibrant and luscious voice, that one wonders why this opera is not restored to the Metropolitan repertoire with her in the leading rôle. She also was heard in the duet from Act III of La Gioconda with Mr. Pinza. Miss Doe made signal contributions to the program in splendidly singing Weiche, Wotan, weiche from Das Rheingold, Entweihte Götter from Lohengrin, Aria of Lia from Debussy's L'Enfant Prodigue and in Act II of Tristan und Isolde. Mr. Clemens was as eminently excellent in his interpretation of the Flower Song from Carmen as he is in Wagnerian operas. The orchestra played the Euryanthe overture (Weber) and the Prelude to Act I of Lohengrin. The orchestra was under the direction of Wilfred Pelletier and Pietro Cimara.

Heifetz Sails for European Tour

A sold-out house marked the appearance of Jascha Heifetz with the New York Philharmonic Orchestra and Arturo Toscanini on February 21, at Carnegie Hall, New York,, in the second program of the Brahms Cycle. The program consisted of the

JASCHA HEIFETZ

"Tragic" overture, the violin concerto and the second symphony. It was repeated the following afternoon and Sunday afternoon. These concerts were Heifetz' last appearances in New York this season. On February 27 he sailed on the SS. Manhattan for a concert tour abroad. He was accompanied by Mrs. Heifetz.

His tour starts in London where he is engaged for a recital and two appearances with orchestra, the first under Sir Thomas Beecham, the second with the BBC. Recitals in Bournemouth, Bath, Liverpool, Glasgow, and Dublin follow. He then plays a recital in Oslo and will be heard with orchestra in Stockholm and Copenhagen. A concert in Paris at the Salle Pleyel is the next stop before going to Italy where he will play in Milan, Florence, Rome, Naples, Genoa, Bologna, Ancona, Cremona, Venice, Fiume, Trieste and other cities. His last concert is scheduled for April 17 in Milan. The following day he sails from Genoa on the SS. Rex for home.

He plans to spend the summer on a vacation in California, his first holiday in two years.

Horowitz Returns to America for Six Weeks Schedule

Vladimir Horowitz, young Russian pianist, will limit his American tour this season to six weeks. He arrived February 27 on the SS. Berengaria for his eighth consecutive visit to this country. He is accompanied by his wife, the former Wanda Toscanini. They have left their four-months-old daughter Sonia at their home in Milan.

Horowitz plays the Brahms concerto No. 1 in D minor under the baton of Toscanini with the New York Philharmonic Symphony Orchestra on March 14, 15 and 17. These three appearances, which form part of the Brahms Cycle Toscanini is presenting this season, will be preceded by engagements beginning at the Brooklyn Academy of Music in the Institute of Arts and Sciences series and including recitals in Philadelphia, Chicago and Columbus, O. Between his New York Philharmonic concerts and his New York recital on April 13 at Carnegie Hall, Horowitz will play in Ottawa, Toronto, Milwaukee, three concerts with the Chicago Symphony Orchestra, and recitals in Oak Park, Birmingham, and Norfolk.

From January 8 through February 21 Horowitz toured the British Isles. He played in London four times, twice in Glasgow, and twice in Sheffield, as well as at Oxford, Cambridge, Manchester, Birmingham, Nottingham, Leicester, Dublin, Belfast, Dundee, Newcastle, Middlesbrough, Edinburgh, Liverpool and Bristol. Earlier this year he toured the Scandinavian countries, giving five concerts in Copenhagen, four in Stockholm, and four in Oslo; also Switzerland, where he played three times in Basel, twice in Zürich, Winterthur and Berne, and once each in Vevey and Geneva; and Italy, where he played twice in Turin, Rome and Florence, and made single appearances in Milan, Trieste, Naples and Venice. His European tour this year included as well two Paris concerts, and recitals in Luxembourg, Liège, Strasbourg and Brussels.

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Musicales

Isadore Freed Gives Talk to Piano Teachers Congress

Isadore Freed gave a lecture under the auspices of Carl Fischer, Inc., before the Piano Teachers Congress of New York City in Steinway Hall on February 7. His subject was The Psychology of Musical Interpretation. Mr. Freed emphasized that music is a living, youthful force. "A great artist," he said, "knows how to stay within the confines of good taste and be faithful to the intent of the composer, yet at the same time give a performance which is personal to himself. His means are tone, rhythm, phrasing and dynamics. The first three, with the exception of tone, which stands by itself, are indicated more or less exactly by the composer, but the last quality, dynamics, the composer cannot indicate except very relatively, no one knowing what a 'p' or an 'f' stands for except that it has a general meaning." It is through the use of dynamics, according to Mr. Freed, that the interpreter makes his exposition of a work individual and yet undeviating from the composer's original conception. The lecturer illustrated his remarks with music by Bach, Chopin, Schumann and Liszt. M. L. S.

* * *

Mrs. Beach Appears at Cheatham Morning

Mrs. H. H. A. Beach appeared as pianist-composer at the Cheatham Morning, Great Northern Hotel, New York, on February 19. Her remarks, preceding her playing of three works, were highly illuminating. A large audience enjoyed and applauded her performance of Scottish Legend, Le Rêve de Columbine and The Fair of Eire-O. Frances Blaisdell, flutist, and Miss Cheatham shared the program. Current engagements of Mrs. Beach include; February 28, Women's Republican Club; March 6, Teachers College, New York, with chorus, and April 3, St. Bartholomew's Parish House, New York. On February 17 her Cantate Domino was performed at St. Bartholomew's Church, New York. F. W. R.

* * *

Louise Arnoux and Jeanine Dawson in French Program

Louise Arnoux and Jeanine Dawson conducted a program of French folk-songs and dances at the New School for Social Research, New York, on February 17. Miss Arnoux, wearing costumes from various villages of France, presented songs of her native Burgundy. She was in fine fettle, and her spontaneous, vivacious remarks before each song were highly enjoyed. She delighted the audience with her clear, tuneful voice and skillful characterizations. Those in attendance joined in the singing of various French folk-songs, and following the program there was general folk dancing. This entertainment was part of a course, Songs of Many Peoples, given at the New School for Social Research under the direction of the Folk Festival Council. G. N.

* * *

Chiquita Casella Dances at MacDowell Club

Chiquita Casella, Spanish dancer, made an appearance with Pablo Miquel, pianist, at the MacDowell Club, New York, on February 9, giving a program in colorful Spanish costumes which illustrated her national dances. Innate fire is allied with humor and finesse in all she does. Her poise and grace, as displayed in Andalusian and other typical dances, merge into a truly significant Spanish performance. This dancing was accompanied by castanets, in which she has splendid technic; the rhythmic style was adroit, with many variations of figuration and mood. Mr. Miquel at the piano coöperated in every detail. His solos were heartily liked and applauded. F. W. R.

* * *

Grace Leslie Interprets Lieder

Grace Leslie gave a program of German Lieder at the Leon Carson Studios, New York, on February 17, which was attended by people prominent in musical circles. Miss Leslie again revealed the beauty of her contralto voice and consummate interpretative skill. She was cordially received. Alice Grizell furnished sympathetic accompaniments. J. V.

* * *

Boyce Conducts Apollo Club Concert

Alfred Boyce, conductor of the Brooklyn Apollo Club, directed a well planned concert in the Brooklyn Academy of Music on February 19, with Grace LaMar, contralto, and Mishel Piastro, violinist, soloists. Social and musical Brooklyn paid tribute to the organization, now in its fifty-seventh season, the evening taking on a festive atmosphere. Buck's Our Motto, for eight-voice chorus, began the program, followed by Border Ballad (Maunder), Mary (Richardson) and Sonnet (Gaul), delivered with hearty, expressive singing. Mr. Boyce attained a fine climax. Cadman's The Blizzard, much of it in minor tempo and march time, with organ and piano accompaniment, was effective. Sylvelin was sung with delicate expression, the solo pleasantly sung by George W. Dietz to a humming accompaniment; a repetition followed. DiLasso's Echo Song produced enthusiasm and was also repeated. The Victory Riders had the advantage of piano accompaniment by the composer, Philip James, as was the case also with Medley from the South, by Victor Harris. In these the lusty singing, and the expression and attention to detail by Mr. Boyce showed the enthusiasm and earnestness of the club.

Grace LaMar was a highlight of the program, singing Debussy's Air de Lia with opulent tones of lovely quality, her wide range and dramatic gifts well marked. She later confirmed this impression in songs by Rachmaninoff, Carpenter and Ilgenfritz, and delivered the difficult solo of Brahms' Rhapsodie in perfect German. Mishel Piastro, violinist, shared a fine performance of Sinding's suite in A with Celius Dougherty, pianist. Broad, incisive tone and musicianship characterized the violinist's work with able support by Mr. Dougherty. Later he performed Mendelssohn's On Wings of Song (Achron arrangement), and Wieniawski's Russian Airs. Sidney D. Lowe was piano accompanist and Charles O. Banks, organist. F. W. R.

* * *

Chittenden Evening of Music

The Kate S. Chittenden studios, New York, held a capacity audience on February 15, when an evening of music combined piano solos and trios for piano, violin and cello. The Gotham Trio consists of Hugo Fiorato, violin, Paul Debourg, cello, and Florence Hubbart, piano. They form an excellent ensemble, demonstrated in trios by Mozart and Mabel Madison Watson. The latter consisted of dances in ancient style, and the melodious and well constructed music was capably performed. Miss Chittenden introduced the composer, who is active in Devon, Pa. Frieda Katz played short pieces by Staub and Schütt, showing true musical spirit. Lillian Rung performed Scott and Rubinstein pieces with facility and bravura. Hida Davis gave a brilliant interpretation of Chopin's scherzo in B flat minor. Edith Brooks Miller performed poetically the Chopin-Liszt My Joys, and Elizabeth Stieglitz played Medtner's Primavera with style. Enjoyable was Elizabeth Guion's pianism in Chopin's posthumous polonaise in B flat. Miss Hubbart, who appeared twice previously in the trios, was the soloist in Grieg's A minor concerto. She displayed power, clean-cut technic and high appreciation of lyric passages. Miss Davis accompanied at the second piano. A feature of the evening included explanatory remarks by Miss Chittenden, which also encompassed events culled from her vast experience. F. W. R.

* * *

Westlake Fortnightly Musicale

Geraldine Kress, violinist, of Buffalo, N. Y., was a featured soloist at the Fortnightly Musicale sponsored by Dr. A. Verne Westlake at Aeolian Hall, New York, when a large audience heard her performances. Poem (Fibich) was played with grace and feeling, and the Dvorak-Kreisler Slavic Fantasia, with its double-notes and brilliancy, roused much applause. She added Albeniz' Malaguena. In a later appearance her playing on the G string of Rimsky-Korsakoff's Hymn to the Sun, followed by Falla's Spanish Dance, created enthusiasm. To these she was forced to add an encore, performing a Serenade by Glazounoff. Mrs. Peter Kress, her mother, played skilled accompaniments.

Mary Ledgerwood, contralto, sang with colorful voice songs in Italian, German and English, repeating a successful appearance of last season. Her excellent German articulation, combined with musical spirit, brought her attention and she added the humorous Lauterbach, German folk-song.

Annette Westlake and Frances Boyd, pianists of the Westlake Studios, united in a splendid performance of the MacDowell concerto in D minor (first movement). As soloist Miss Westlake demonstrated breadth of technic allied with virtuosity. The *scherzo*

(*Continued on page 25*)

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New York March 2, 1935 No. 2850

President Roosevelt's efforts to coax national relief funds are no more arduous than those of the guarantors who must provide the sinews of war for our symphony orchestras in 1935-36.

—o—

There are rumors of "Ravinia" and "Bayreuth" operatic projects in California. Such a realization would be highly desirable. California has the artistic progressiveness, the climate, and the money. Perhaps the rumors should not be published, or Florida might take the hint and beat her sister State to the great goal. But why not both? This is a large country with a vast public.

—o—

Broadcasting Pros and Cons

The literature on the radio continues to pour forth in ever-increasing streams. There is no question but that many persons are taking their "listening-in" more seriously than a few years ago, as a result of the many guides to "correct" procedure. The latest is found in a slender brochure entitled The Use of the Radio in Leisure Time by Lyman Bryson, professor of education, Teachers College, Columbia University, which is issued in the series of publications sponsored by the Radio Institute of the Audible Arts. The latter organization was found by Philco Radio & Television Corporation, and has Pitts Sanborn, music critic of the New York World Telegram, as its director.

Professor Bryson says, not without a sense of humor, that the problem of occupying their leisure time "did not bother our great-grandmothers very much." It may be added that neither did it concern the great-grandfathers, who not only did nothing gracefully when they had leisure, but led a more placid and settled, if more primitive, life. He continues: "It is bewildering but also exciting to live today. No one can quite keep track of all the new things that are being said and thought and done. The influence of the radio itself has helped to create new arts and modify old ones. . . . The great advantage of the radio is its extraordinary range and variety. . . . The things that are good are the things that last. . . . Good listening is not mere passive receptance. A good listener is like a reader who knows his way about a great library. . . . He discriminates for his own purposes. . . . The educational value of listening to what someone else chooses is very doubtful. The growing discrimination which comes from choosing for oneself is real."

All this is obvious, but its undeniable truisms cloak some of the major defects of the present broadcasting program as practised in the United States. How does this academic commentator manage to close his eyes to the reams of twaddle that are daily wafted over the ether? "No one would say that leisure time must always be spent seriously. . . . Humor may be educational also." Pursuing this analogy further, one might say that the music heard over the air need not always be serious either. Indeed not; some of the sunny and melodious music of Haydn and Mozart is the most refreshing and uplifting influence imaginable. But it is quibbling to include the cheap in that definition of "humor."

As for the modification of old arts and the "creation" of new ones with which the radio is credited, it must be said that to a strictly impartial observer the familiar ones seem mostly to have been mutilated, distorted and reduced to routine as soon as the broadcasting programs seized upon them. Could any authority in full possession of his senses assert that the radio has added anything whatsoever to the noble arts of poetry, drama or music? The most that has been done is to spread driblets of these arts over a vast section of the population that may not have come into contact with them previously.

An assertion made in a radio lecture the other evening by an authority on plastic arts, is apropos here. The present age is far ahead technically and mechanically of its artistic development. Little use has as yet been made of the wonderful possibilities of the cinema sound picture in creating a new plastic art. It is possible that the radio in the same manner contains the germ of a new and remarkable art form; particularly when it is combined with television. But as yet no great artistic pioneer has arisen to envisage such an art. What one hears today, despite the undoubted ingenuity of the program-makers, is *pastiche, pot-pourri, mélange,*—one might almost say, a parody of art.

In England these matters are taken much more seriously than in America. Sir Thomas Beecham recently issued a sharp protest against the "cutting" of Hänsel and Gretel in a broadcast of the BBC. It was significant that his letter to a newspaper was not buried and forgotten, but gave rise to a large body of correspondence on the matter. The matter resolves itself into the question of whether art-works are to be respected. The final word on the matter is probably that issued by "Feste," the sapient commentator whose column adorns the Musical Times (London) and who writes as follows:

"The correspondence in the Daily Telegraph evoked by Sir Thomas Beecham's attack on the broadcasting of a mutilated version of 'Hansel and Gretel' was useful in exposing the weakness of the BBC defenders. Boiled down, their arguments amount to this: for the sake of the great majority of listeners, who are unable to take in, or sit through, a musical work lasting for more than a few minutes, or constructed on any method that is not of elementary simplicity, the BBC is justified in shortening and simplifying it to any extent, employing an axe for the purpose. If this principle is to be granted in the cases of an opera constructed largely on symphonic lines, what is to save symphonies and other large-scale works from being made palatable to the many-headed in the same way? (Something of the sort has already been done by an American conductor, who has produced what is called, I believe, a 'synthesis' of Tristan or one other of Wagner's later works. The 'meat' of the score is extracted and squeezed into a single gramophone record!) There are societies for the protection of ancient monuments, for the preservation of the countryside, &c.: one for the protection of music is surely overdue. And its first job will be to teach the public that music is for everyone only in the sense that everyone who cares enough to take due trouble may hear it; common ownership, whether it be in a public park or in a work of art, means common responsibility and respect, not spoliation for the benefit of those least able to appreciate it. The analogy drawn by some BBC defenders between the hacking of Humperdinck's opera and the abbreviation of a novel is unsound. Very few books—even among the greatest—are free from irrelevancies (such irrelevancies are not necessarily less enjoyable than the context, of course), and it is not difficult to remove them and still leave a literary whole. But who can say what is irrelevant in a great piece of music? Even when the redundancies are obvious, to remove them without damage to the whole may be a delicate operation. As for cuts in operas, they have usually been suggested or sanctioned by the composers, or have been made by responsible musicians after due consideration. There is room for the broadcasting of abbreviated opera, but the adaptation must be done by a musician, not by a Children's Hour Uncle, armed with a cleaver."

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Building a Musical Treasure House

Much interesting information for the musician and general art-lover is to be found in the report of the Librarian of Congress for the fiscal year which ended June 30, 1934. The book, which has recently come from the Government presses, contains Carl Engel's final report as Chief of the Music Division, a post which he has relinquished because of the pressure of other duties, among which is the presidency of G. Schirmer, Inc.

This document is a masterly summing up of the progress made under his predecessor, the late O. G. Sonneck, and himself in building up the rare collection of music in the library, which today ranks among the finest in the world. Mr. Engel gracefully alludes to "the broad and firm foundations laid by Mr. Sonneck," and rather modestly states that his share was only to "decorate the facade." He describes some recent developments as follows:

"Among the ornaments and facings there have been numerous and notable additions to musical incunabula (slightly more than one-third of the 104 musical incunabula listed by Prof. Johannes Wolf are now in the Library), tablatures, English and Italian madrigals (in full sets), early treatises on the theory of music, autograph letters of musicians, first editions of the great masters; notably, there has been an abundant and gratifying growth in early American prints, including lucky finds of many items believed to be no longer in print.

"The collection of books on music printed before 1800, which was already an imposing one when Mr. Sonneck left, has been greatly increased, often with items either rare or unique. The opera libretti and opera scores of the Library—perhaps Mr. Sonneck's supreme achievement as a collector—have been consistently augmented until today they probably stand unrivalled anywhere in number, diversity and comprehensiveness. . . .

"Such highlights notwithstanding, a good deal of shadow is cast upon the picture by the lamentable fact that on several occasions—such as the Prieger, Heyer and Wolffheim sales—the Library, owing to lack of available funds, was unable to seize the marvelous opportunities offered to it. Some of them were opportunities that may never return. . . .

"In my report of 1927 I pointed out the pressing need of an 'emergency fund,' distinct from the regular appropriation, for just such exceptional opportunities of purchasing rare material. In the following year the Friends of Music in the Library of Congress was organized, one of the association's aims being to provide the Library with money for the acquisition of rarities. Six annual gifts of one thousand dollars each (it is hoped that the amount may be increased through growth of the non-resident membership) have made possible the purchase of a number of choice books and manuscripts which otherwise we should have lost. . . . It may be a truism to say that with a larger 'emergency fund' the Library would be even better served; but it is a fact that should not be lost sight of. . . .

"Since 1917, one phase of the division's work has been unavoidably neglected: the preparation and publication of bibliographies (the librarian's most useful tools), such as we owed to the industry and scholarship of Sonneck. They proclaimed and carried abroad his own renown and that of the Library. A revised and enlarged edition of the catalogue of books on music printed before 1800 is now in readiness for the press. Lack of funds has unfortunately deferred the printing of it. Its appearance will be hailed by scholars everywhere, as would that of the supplements to Sonneck's catalogues of opera libretti and opera scores. It is greatly to be hoped that the peculiar aptitudes of my successor (Mr. Oliver Strunk) to follow here in Sonneck's footsteps will receive the necessary encouragement. . . ."

If Mr. Engel's survey reviews the past, it also looks steadfastly into the future. Among the developments which it envisages is a steady growth in the development of the technic necessary to make most advantageous use of such a treasure house of musical lore as he has helped to create. He gives the following prophecy:

"Slowly the knowledge of what riches there are to be found in the Music Division will penetrate and amaze the world of musical scholars. A proper and extensive use of this material will then follow. There are signs that our academic circles are more and more inclined to recognize musicology as a legitimate and important branch of learning, distinct from the study of music as an exhibition of digital and vocal prowess, or of Hermetic principles of composition. In this awakening and development, the Music Division is called to play a leading part. The road is paved, the direction is marked, the goal is in sight. I have on various occasions expressed the belief that, being the largest and finest collection of its kind in this country, the Music Division should eventually become the focal point for postgraduate work of students in musicology, as it is understood in Europe. With proper aid and guidance, a course of studies could be laid out and a seminar conducted. This would be in line with the Library's formation of a 'faculty' of expert advisers. If, in a sense, this plan reaches out farther still, it is because unique advantages invite a unique use of them. No more ideal application for the Coolidge Foundation could be found than to support or render possible the explorations, and demonstrations *ad aures,* of a Collegium Musicum. For the present nothing more than a Mosaic glimpse of the Promised Land, the vista nevertheless is infinitely pleasant and alluring. . . ."

It is logical to expect that the nation's chief musical library will increasingly draw graduate students from all parts of the country, for the sort of research which it is uniquely possible to do there. It would be a fine thing if some public-spirited man of wealth would subsidize Mr. Engel's plan for a centre of research, the activities of which would include restoration and preparation of performances of ancient music. Such a center would be a unique distinction for the National Capital and would draw many pilgrims throughout the world to its festivals. Particularly should the music of early America receive the attention of our scholars. Highly commendable is the work of the Library in founding an Archive of American Folk-Song, under the curatorship of Professor John A. Lomax, which is instrumental in collecting actual phonographic records of folk music throughout the country. Here lies a rich mine of musical material that will be of inestimable value to future generations of native composers.

VARIATIONS

By Leonard Liebling

In my hearing during this season, a number of prominent musicians expressed severe condemnation of two local assistant music critics on daily papers, and called them everything from incompetents to asses. I regret to report that the estimates found favor with me.

The widespread dissatisfaction with the work of the two men in question concerns not only their extreme but also immoderate opinions and the vicious way in which they are brought to paper, especially when they concern the abilities of musicians in the earlier stages of their careers.

It is ungenerous and also cowardly, for the same writers become careful and even obsequious when they pen their screeds about musical personages of long established standing. Their errors are glossed over or apologized for, while the same lapses on the part of younger bidders for public favor become targets for satire and cheap wisecracks.

Why should a man, because he is a newspaper critic, use his pen as he would a torpedo?

* * *

This matter of professional music criticism periodically exercises and angers tonal practitioners and the lay concert-goers.

At such times there is much defiant talk in those circles. Some of its members send protesting or complaining letters to the newspapers, usually addressing their communications to the editors—a Machiavellian touch on the part of the writers.

The editors, unversed in matters of music, pass up the correspondence to the critics. They publish answers if they are in the mood, or if some egregious error of fact has been pointed out which requires correction in order to save the perpetrators from humiliation.

There is no need to go into discussion today on the subject of what originally caused music critics or why they still ply their profession. Some of them have tried to explain by saying that they are serving a high artistic mission. Some called themselves musical news reporters. All of them have been called many other things by performers, composers, managers, and the public.

We have critics scholarly, pedantic, poetical, analytical, discursive, argumentative, constructive, destructive, snobbish, personal, flippant, insolent, and cruel. Some of them toady to great names and glamorous reputations; others are uninfluenced by previous performances or obscurity and write about an outstandingly brilliant newcomer, with praise no less extended or generous than they bestow upon artists of long recognized eminence.

There are critics who think that we have no first-class living opera singers and composers; critics who dislike coloratura singing, and in general prefer German opera to Italian; critics who become irritated over any music too modern; who object to the cello as a solo instrument; who would rather hear Gluck and Handel revivals than premières of new operas. This list of prejudices and preferences could be lengthened indefinitely.

The upshot of the matter is that the critic inevitably shows the person in his writings; the person, as the result of character, *naturel*, training, breeding, environment, and degree of culture.

I, as a critic, like to read other critics, even though I have my own notions as to my duties to musical art and the manner of approach toward my readers. Some of the matters that intrigue me as a musician, I do not consider of interest or value in a daily newspaper. One of those subjects is musicology.

I get benefit from reading penetrative, bright, and authoritative articles by my colleagues. I get a pain in the neck from reading criticism obviously unjust or wilfully cruel.

The more distinguished critics do not indulge in that form of reviewing. When they have faults to record, they do it in sober and moderate terms. A critic's honest opinion deserves respect; his malicious expression of it deserves dismissal from his newspaper and a kick in the *Sitzfleisch* from any injured victim courageous enough to administer it.

Newspaper editors should prohibit such criticism. They would not allow it in their political, sporting, financial, or news departments. Actors and managers finally banded together to stop it in the theatrical columns. Why is it allowed to continue in musical reviewing?

The answers seem to be that the editors do not understand what all the musical writing is about; and the musicians have not enough guts to do anything but scold among themselves.

* * *

I am moved to the foregoing reflections because of something published in the New York Herald Tribune of February 23 by Jerome D. Bohm who signs his notices "J. D. B." He is second assistant to Lawrence Gilman, chief critic of the Herald Tribune.

J. D. B. writes in his report of a February 22 two-piano recital at Town Hall: "Godowsky's 'Alt Wien' sounds as jejune on two pianos as on one."

It did not sound that way to me, or to the audience which most vociferously applauded the music and kept up their enthusiasm until Godowsky rose and bowed from the box in which he was seated.

His Alt Wien, played for years at many recitals of celebrated performers, is one of the most charming *morceaux* imaginable, with true Viennese sentiment, delicately fashioned, and piquantly harmonized in the typical Godowsky manner.

If to J. D. B. Godowsky's composition is jejune, then to me his remark is jactation. In fact, his entire article is filled with insolent statements that jar the judicious.

* * *

This is the right moment to joust with J. D. B. For a long while I have read him in the Herald Tribune with growing amazement and distemper. Also I have heard his views jeered by a number of musicians and concert-goers. A dozen of the latter wrote a round robin letter to J. D. B.'s paper some months ago, objecting to his jaundiced and virulent jeremiads, many of which have the effect of jimsonweed.

J. D. B. made himself unique by being the only New York reviewer who did not like Kirsten Flagstad's performance as Isolde, and he stood in the lobby of the Metropolitan voicing his jitney diatribe while his chief, Lawrence Gilman, was getting ready to loose a 1½ column paean in the Herald Tribune about the grandly gifted Norwegian soprano. Rose Bampton's recital, generally conceded by listeners to have been a presentation of high art, also came in for J. D. B.'s jibes.

It is no doubt unethical for me to write like this about any newspaper man and it distresses me to do so. I admit that my purpose is to give J. D. B. a taste of his own medicine; to act for some of the young artists whom he has wantonly jinxed. They have no way to retaliate, and no public outlet for the expression of their own criticism of J. D. B. when he serves at concerts as an incapable and jejune—terribly jejune—accompanist at the piano.

Perhaps my jelled judgment pictures the Herald Tribune young man as a jobbernowl. Well, let it stand. To Jericho with J. D. B.

* * *

It might be interesting to record that earlier this season a J. D. B. review of Josef Hofmann's recital accused him of altering the text of a Chopin nocturne.

Leopold Godowsky attended the recital, and in righteous defense of his brother artist, wrote to the Herald Tribune contradicting flatly that Hofmann had changed a single note of the composition.

I do not know whether the Godowsky letter was published by J. D. B. Jiu jitsu is not so pleasant when applied to oneself.

* * *

259 South Avenue 51, Los Angeles, Cal.,
February 19, 1935.

Dear Variations:

I know you are too young to have any first-hand information on this matter—and the same is true of everyone else I know—but someone, somewhere can surely help me and I think my letter, published in your columns, would elicit the information.

Briefly, there was once a prima donna, an Italian lady of American birth, who sang under the name of Elvira Colonnese. She created the rôle of Isabella in Franchetti's Cristoforo Columbo at its world première and later (during the '90's, I think) sang at the Metropolitan Opera in New York. She also wrote a fine autobiography published by Stokes (anonymously) under the title of Confessions of an Opera Singer. In it she relates her Metropolitan experiences—which were not very pleasant.

Can anyone tell me when she sang at the Met? It must have been under some other name, as Krehbiel in his Chapters of Opera makes no mention of her. If she used another name at this time, can anyone tell me what it was?

Thanking you for any help you can give me on this matter, I remain,

Most gratefully,

JULIETTE LAINE.

P. S. Don't tell me to ask Stokes'. They won't give out any information.

Pierre Key's Music Year Book is on my desk and will remain one of its chief aids until the 1936 edition of that invaluable work of reference.

Everything of practical use to musicians and their allied interests, may be found in the Key volume.

Aside from the material data usually assembled in the Year Book, there are many new features of significance.

For example, you will find listed in the section on Fellowships and Awards complete records of all winners to date of American Academy in Rome Fellowships in musical composition, Pulitzer Scholars in Music, Bearns Prizes in musical composition, recipients of Naumburg and Schubert Memorial debut awards, etc. Also there appear full lists of the works published since the inauguration of such contests as the Juilliard Competition for American Composers, and that of the Society for the Publication of American Music; a complete summary of works given performance in the annual American Composers' series sponsored by the Eastman School, and other similar enterprises.

In the section on Foundations and Trust Funds there have been included for the first time detailed reports of grants and expenditures by the Carnegie Corporation, the Juilliard Foundation, etc.

Other chapters provide exhaustive information on symphony orchestras (professional, amateur, student; major orchestra personnel lists), opera companies, conservatories and college music departments, settlement music schools, national music societies, federations, trade associations, music fraternities and sororities, choral and chamber music organizations, festivals, artist and local managers, clubs, daily newspaper music reviewers, music magazines, music publishers, library music reports, rare collections, first performances of new works during the past season, obituary records, and other miscellaneous information, together with a complete professional artist directory.

It is difficult to imagine how musical practitioners, managers, and other persons who make a living through music—and even progressive amateurs and tonal layman—could afford to overlook the Music Year Book.

Its compilation is a task which I do not envy Pierre Key. No wonder that his serious dome has of late seasons acquired a completely white cupola of hair.

* * *

New York, February 17, 1935.

Dear Variations:

And how do you like this one:

Daughter (very musical)—"Lhevinne played a Beethoven s'narter with orchestra. Which one was it, mother?"

Mother (patroness of the Arts)—"Let me see. It was the Emperor Jones."

Daughter—"Whatcha talking about, mother? Emperor Jones is a symphony."

Greetings,

HAROLD BAUER.

* * *

The musicians' union in New York is contemplating a drastic and much needed step, by proposing to limit the income of radio players to a sum of about $100 per week. The effort is planned to distribute work more widely in the ranks of the unemployed.

A comparatively small number of instrumentalists hold nearly all the jobs in the radio orchestras and have work for fifty-two weeks in the year, rushing from one studio to another, and often playing half a dozen times or more during the day and night.

Meanwhile equally competent but destitute and hungry orchestral brethren look on dumbly and wonder how long the condition is to last. It is unfair and merciless.

* * *

At one bound, with their Town Hall recital last week, the duo pianists Vera Brodsky and Harold Triggs have achieved a front place in the ranks of the best ensemblists of the keyboard.

I say at one bound, and yet it took three years of constant artistic association, practise, and playing (at hundreds of radio broadcasts and many public and private concerts) to achieve the remarkable musical and technical coördination and the command of color and style which Brodsky and Triggs brought to light at their first official recital in the larger manner.

I was glad to hear the praises lavished on them by Godowsky, Siloti, Josef and Rosina Lhevinne, Cherkassky, and other noted pianists.

The vigor, dash, amazing execution of the young pair—but I am usurping the prerogative of my associate critic who writes the review in another column. If he does not agree with me, then I am unable to recognize superb art when I hear it.

* * *

Why call a woman instrumentalist a pianiste or a violiniste? One doesn't spell them typiste, chiropodiste, and scientiste, does one? Or even celliste?

When I unlocked my front door after several unsuccessful attempts at five o'clock in the morning after the party Leonard Liebling threw for Vera Brodsky and Harold Triggs following their Town Hall début, I sighed wearily. Everything was so upset in my mind. I knew I had been at the party, and that I had served liquid refreshments to Leopold Godowsky, Louis Persinger, the Fraser Ganges, the Bert Neuers, Connie Hope, Willy von Wymetal, Grena Bennett, Arthur Hartmann, the Horace Johnsons, Cobina Wright, Estelle Liebling, Vera's mother and father, Dana Suesse, Fred Sperling, the Josef Lhevinnes, Henry Souvaine, Rosalinde Genet, Louise Behrens, Bert Leslie, Harry Loeb, Henriette Weber, Julian Seaman, Frank Perkins, Vera Fonaroff, Yvonne d'Arle, Barnes Phillips, Marion Sims and Annie Friedberg. But somehow or other I didn't remember drinking anything stronger than ginger ale. Yet here I was in my own apartment, with no knowledge as to how I got there. Certainly it was my own flat, for there was the shirt I had thrown in the corner and here was my bath towel on the bed as well as my familiar shapeless shoes on the dresser. And the clock of my childhood pointed to five o'clock—it even struck its tinkling bell to make sure I read the hour correctly.

Some things are so inexplicable. I can recall the recital so well, what a wow Vera and Harold were; and how excited everybody was about them; I remember entering L. L.'s kitchen to help Waki serve the food. But what went on from then until morning I have no idea. And, between you and me, I'm a bit worried.

* * *

Have you ever realized how funny English pronunciations strike foreigners? The other day Dr. Ernst Toch sprang this on a friend of mine.

"How do you pronounce GHOTI?" he asked with a smile.

"I imagine it must be 'gautee,'" my friend answered.

"You are wrong. To a German the word is pronounced 'fish.'"

"Fish? I don't see that."

"It's this way. GH is sounded like 'f,' as in 'enough,' O has the phonetic quality of 'o' in the word 'women.' TI is spoken like 'ti' in 'nation.' Therefore GHOTI in German is the same word as FISH in English."

"What does Ghoti mean?" my friend asked.

"It doesn't mean anything. It's just a word I made up," answered Dr. Toch.

* * *

Constance Hope loaded her dining-room table with delectable edibles to honor Andres Segovia, the guitarist, after his first New York recital in four years. Connie asked in a whole crowd of people which included the Frederico Martins, the F. C. Coppicuses, the Edward Lockwoods, Mr. and Mrs. Freddie Schang, Efrem Zimbalist and Alma, Konrad Bercovici and his wife, Helen Redington, the Pierre Keys, Bert and Cora Neuer, Mr. and Mrs. Raoul Masvidal, the Remo Bologninis, Grena Bennett, Cobina Wright, Germaine Schnitzer, Dagmar Godowsky, Ganna Walska, Sam Chotzinoff, Estelle Liebling, Rosalinde Genet, Louise Behrens, Ignaz Friedman and a raft of other people.

Everybody had a swell time watching Horace Johnson carve the twenty-pound turkey. They all ate too much and for once even Alma Clayburgh's appetite was satisfied.

* * *

Siegfried Kahn gave a dinner at the Lafayette for Olin Downes, Marjorie and Dennis Noble, the Clarence Adlers, Helen and Horace Johnson and Dr. Fleischman before the concert Vera Brodsky and Harold Triggs gave at the Educational Alliance. From my observation point at a nearby table, I should say that Olin was telling the story of his life. Laughter was uproarious and from remarks I overheard I can state that Olin has lived thoroughly and his past is most amusing. Would you have believed it?

* * *

I have a friend who adores opera, so much so that I see him almost every time I enter the Met. Someone said, the other day, that they thought by listening to opera he achieved all the emotional experiences he is too shy to attempt in his daily life. Do you know, I have a feeling he isn't alone. He ought to form a club.

* * *

At Damrosch's luncheon on Washington's Birthday, Walt certainly had plenty of eats for his "even musicians." I piled in delicious boiled tongue and gravy-savored meat balls, flanked with three kinds of ice cream, and mince, apple and lemon pie.

As I started to inventory the bunch present, it made me feel like a Musical Who's Whoozizz. I counted Sam Franko, Herman Irion, Sascha Jacobsen, Emilio de Gogorza, Daniel Gregory Mason, George Gartlan, Andre Benoist, Harry Harkness Flagler, Siegfried H. Kahn, Leopold Godowsky, Josef Lhevinne, Leonard Liebling, Ernest Hutcheson, Fraser Gange, Pierre Luboshutz, Edgar Stillman Kelley, Carl Engel, John Erskine, Martinus Sieveking, Vincenzo Bellezza, Giulio Setti, John Majeski, Henry Hadley, Giovanni Martinelli, Adolfo Betti, Fritz Reiner, Carlos Salzedo, Victor Harris, Francis Perkins, Paolo Gallico, Albert Spalding, Herbert Witherspoon, Mischa Elman, Nikolai Sokoloff, Willem Willeke, and George Meader.

* * *

So much happened at the Surprise Dinner in honor of Leopold Godowsky that my memory failed me on one important event. (I apologize profusely here and now to all concerned.) The "important event" was Mischa Elman, who gloriously played several of Godowsky's compositions during a brief pause before the ice cream, so that he might catch his train for concert engagements in distant cities.

I suppose the reason I slipped up on Mischa was because Leonard Liebling, the toastmaster, announced that the eminent violinist would play and then the towering birthday cake decorated with musical instruments and followed by a triumphant procession of waiters, each bearing a log made of ice-cream lit by one candle, entered instead. For several minutes I thought Mischa had been embalmed in the cake and would appear suddenly, like the *houri* of bacchanalian feasts.

I SEE THAT

The Queens Symphonic Society (Jascha Fastofsky, founder and director) will give a concert on March 3 at Temple of Israel, Jamaica, N. Y. Soloists are Cecil Leeson, saxophonist, Cecil Mahoney, soprano, and Pearl Wolin, violinist.

* * *

Hugo Leichtentritt of the music faculty of Harvard University lectured at Yale University School of Music on February 23, commemorating the 250th anniversary of Handel.

* * *

Willmore and Powers announce that Irra Petina, mezzo-soprano of the Metropolitan Opera, will be under their exclusive management.

* * *

Marguerite Covelle, soprano, will give a recital in Springfield, Mass., on March 6.

* * *

In connection with his Western itinerary, which includes performances with the St. Louis Symphony Orchestra on March 15, 16 and 17, Robert Betts, tenor, will sing at Doane College, Crete, Neb., on March 12.

* * *

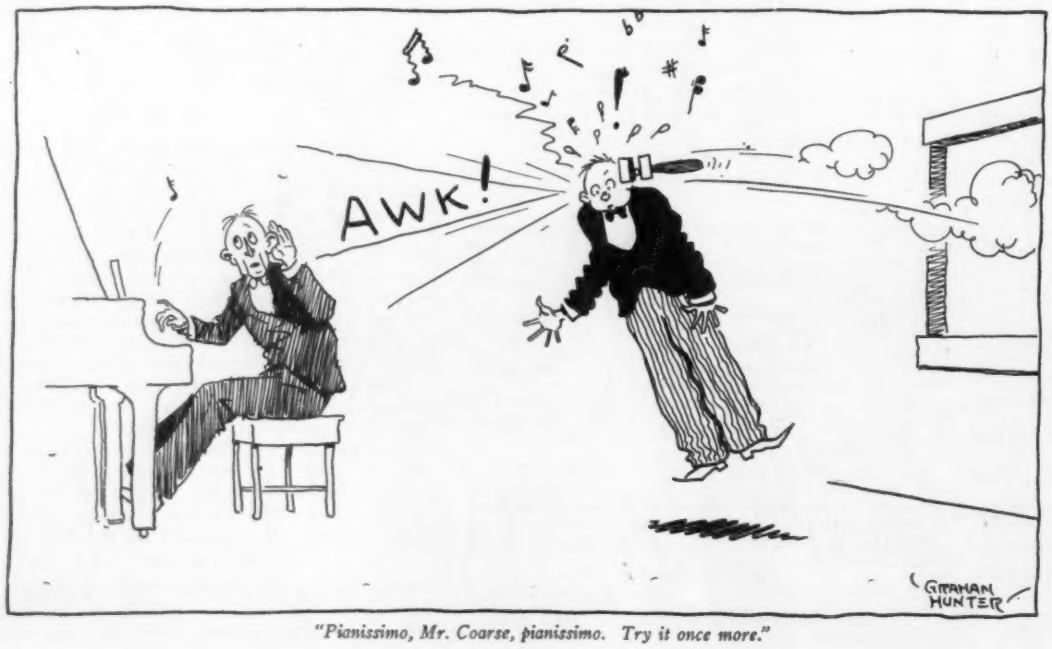
Shura Cherkassky, pianist, sails from this country for a Russian tour on March 2 (today) by the SS. Ile de France. This early sailing compels Mr. Cherkassky to decline an invitation from Mr. Troyanowsky, Soviet Ambassador at Washington, to play at the Embassy on March 8.

* * *

Frank Sheridan, pianist, appeared with the Kroll Trio before the Friends of Music Society in Washington, D. C., on February 26.

* * *

Grace Leslie will give a recital in Moncton, N. B., on March 7 during her tour of the Canadian Maritime Provinces.



"Pianissimo, Mr. Coarse, pianissimo. Try it once more."

OBITUARY

Marian de Forest

BUFFALO, N. Y.—Marian de Forest, dramatist, author, music impresario and newspaper writer, died here on February 17. Miss de Forest, who was almost seventy-one years old, had written a stage version of Little Women which launched Katherine Cornell on her career. She also adapted Erstwhile Susan from Helen R. Martin's novel, Barnabetta, and this was one of Minnie Maddern Fiske's successful vehicles. She collaborated with Jessie Bonstelle in a life of Louisa M. Alcott and her family, entitled Little Women Letters from the House of Alcott; and with Zona Gale in a dramatization of Miss Gale's Friendship Village into radio sketches.

For many years Miss de Forest was associated with Mai Davis Smith in bringing eminent musicians to Buffalo. The two were the friends of many outstanding musical personalities, including Victor Herbert, Nellie Melba, Serge Koussevitzky, Dr. Frederick Stock, Ossip Gabrilowitsch, Charles L. Wagner, Nikolai Sokoloff and many others. She was instrumental in promoting the symphony concerts for children here, and worked toward the establishment of a Buffalo Symphony Orchestra. She was a member of many literary clubs and organizations. She is survived by a brother, Edward S. de Forest, and a nephew. R. P.

James P. Coombs

James P. Coombs, American basso, familiar to grand opera and radio audiences, died at his home in Great Kills, S. I., on February 22. He was sixty-five and had been in retirement for a year. Mr. Coombs had sung for many years with the Savage Opera Company, which was heard in the United States some thirty-five years ago. His outstanding rôle was that of Klingsor in Parsifal. Mr. Coombs was a member of "Roxy's Gang" at the Capitol and Roxy Theatres and sang at Radio City Music Hall, New York. He was also a writer of lyrics and furnished the libretto for Onteora's Bride, an operetta which recently played three weeks at the Music Hall, and most of the texts for the Christmas operetta there. Mr. Coombs was a native of Bath, Me. He was graduated from Brown University and served in the navy during the Spanish-American War, and was a member of the Lambs. He is survived by two daughters and two sons and by his wife, Mrs. Bessie H. Coombs, instructor in voice and piano at the Staten Island Academy.

William P. H. Bacon

BRONXVILLE, N. Y.—William P. H. Bacon of Bronxville, formerly president of the Bacon Piano Company of New York, died here on February 23. He was seventy years old. Mr. Bacon inherited the piano firm, which had been in his family since 1789. The company was absorbed by Kohler & Campbell enterprises. Mr. Bacon, a Mayflower descendant, served as president of the village of Bronxville. He leaves a widow, Mrs. Caroline Messinger Bacon, and a daughter. R. P.

W. Otto Polemann

TRENTON, N. J.—W. Otto Polemann, former concert and church singer, and for more than twenty years connected with the music department of the state normal school here, died on February 24 at the age of sixty-seven. Mr. Polemann had put on several spring festivals in Trenton, at which prominent artists were featured. He also was director of the Trenton Male Chorus and the Arion Glee Club. His wife, Mrs. Alice Polemann, survives. R.

Prof. Charles Liebman

YOUNGSTOWN, O.—Prof. Charles Liebman, seventy-eight, who had been a teacher of music in this city for many years, died recently in New York. Prof. Liebman had given instruction in violin and piano here and directed the orchestra at the old opera house. He had more than 300 pupils in Youngstown during his career. He had broadcast over the NBC systems, and in New York was musical director of several theatres. Surviving are his wife, Augusta Liebman, a son, four daughters, three brothers, a sister and a grandson. P.

Mario Salvini

Mario Salvini, singing teacher, died at the New York home of Mr. and Mrs. Charles Spicehandler on February 21. His real name was M. W. Salmonowich. He leaves a brother, Dr. Arthur Salvin.

American Conservatory of Music Announces Summer Master School

Leading Instructors to Be Present—Free and Partial Scholarships Offered—Normal Courses in Children's Musical Training and Public School Music Instruction Featured

CHICAGO.—It has taken years of study and thorough work to build up the prestige of the American Conservatory, and in its summer school students and teachers from all sections of the country during past sessions have been regular attendants. To these the advantages of a summer session makes a special appeal, offering the privilege of obtaining fresh viewpoints, together with the opportunity to earn additional credits toward degrees, or meet the requirements of state accrediting boards and associations.

With a list of eminent pedagogues that includes many teachers, lecturers and recitalists appearing before the American public, the conservatory announces its curriculum for the summer of 1935. Many free and partial scholarships will be awarded in examinations to take place on June 25 and 26 immediately preceding the opening of the summer session.

For this summer the conservatory has arranged three consecutive summer sessions of six weeks each, the first to start May 16, the second or principal session extending from June 27 to August 7, and the third from August 8 to September 18. Under the

EDWARD COLLINS

direction of its officers, including Karleton Hackett, president, and John R. Hattstaedt, vice-president and manager, the facilities of the conservatory will be expanded and new courses will be offered this year.

THE FACULTY

In the piano department, Heniot Levy, Allen Spencer, Edward Collins, Kurt Wanieck, Rudolph Reuter, Louise Robyn, Earl Blair, Tomford Harris, Mabel Osmer, Jeanne Boyd and others are available for private lessons and repertoire teachers' classes. The vocal department includes Karleton Hackett, Theodore Harrison, Charles La Berge and Elaine De Sellem; in violin, Mischa Mischakoff, Herbert Butler and Scott Willits; Wilhelm Middelschulte and Frank Van Dusen, in the organ department; Hans Hess and Carl Brueckner, in cello; Margaret Sweeney in the harp department.

KARLETON HACKETT

NORMAL CLASSES

One of the features of the summer session is to be the normal class in children's musical training under the direction of Louise Robyn. These classes will meet daily for two weeks, commencing July 8. In regard to normal classes, all problems, methods of private and class instruction and materials to be used are to be fully discussed and demonstrated.

CLASS PIANO METHODS

Intensive courses in class piano methods for public schools (Oxford Piano Course) are to be given by Gail Martin Haake and assistants. The Oxford Course is used in the public schools of Chicago, Cleveland, New York and other principal cities. A series of normal lectures on piano pedagogy and musical history will be given. Courses in harmony, counterpoint, composition and orchestration are being offered by John Palmer, Leo Sowerby, Jeanne Boyd, Stell Roberts and others.

DRAMATIC AND ORGAN DEPARTMENTS

Dramatic art courses, directed by Louise K. Willhour, John McMahill, Jr., and Esther Sachs, lead to certificates and diplomas. The organists, Mr. Middelschulte and Mr. Van Dusen, are to be available for private organ lessons and special courses in church and concert organ will be given by Mr. Van Dusen and other teachers.

SERIES OF RECITALS

A series of public recitals at Kimball Hall for the summer term has been announced. These are to be given by members of the faculty and artist-pupils, including members of the master classes. Among the members of the faculty the following will take part: Messrs. Levy, Reuter, Collins and Harris, pianists; Theodore Harrison, Marie Sidenius Zendt and Louise Winter, vocalists; Edward Eigenschenk, organist. Students attending the summer session will be admitted to the concerts free of charge.

R. D.

Westchester County Centre's Fifth Anniversary

WHITE PLAINS, N. Y.—The fifth anniversary of the County Centre in White Plains, was celebrated on February 15, with brief addresses by persons prominent in civic life and a program by the ten-year-old piano prodigy Ruth Slenczynski.

The building, erected at a cost of $1,000,000 and opened in 1930, has been under the management of the Westchester Recreation Commission, of which Mrs. Eugene Meyer is the chairman. In these first five years a total of more than 1,000,000 people have attended over 1,500 events in the Centre.

On Friday evening the Hon. Frederick G. Schmidt, chairman of the county's Board of Supervisors, presided. Speakers included Mrs. Meyer, Mrs. Daniel O'Day (Congresswoman-at-Large from New York State and a resident of Rye) and Robert McClelland, recreation chairman of the Board of Supervisors.

Among the various committees supporting the anniversary was an honorary artists' committee, with Paderewski as honorary chairman, and Lucrezia Bori as active chairman. Other members were Dr. Walter Damrosch, Percy Grainger, Sandor Harmati, Frederick Jagel, Giovanni Martinelli, John McCormack, Ernest Schelling, Edwin Franko Goldman, Gladys Swarthout, Lawrence Tibbett, Lily Pons, Jascha Heifetz, Albert Spalding, Queena Mario, Efrem Zimbalist, Eva Le Gallienne, Mischa Elman, Sophie Braslau and Walter Hampden.

Ruth Slenczynski was heard in a program Paderewski used to play, most of the numbers not having appeared heretofore on her programs in the New York area. There were compositions of Bach, Beethoven, Schumann, Schubert, Mendelssohn and Chopin, and a brilliant concert study by Ruth's father, Josef Slenczynski. The two numbers which amazed the audience particularly were the Beethoven thirty-two variations and Chopin's B flat minor sonata. This remarkable child was in complete control of the talents for which all the Mertopolitan critics have praised her so warmly, and seemed to enjoy playing for the large crowd. The audience, in turn, was enthusiastic in showing its appreciation of the pianist, little in size, but big in ability

E. H.

Frederick Jacobi's Activities

Frederick Jacobi's string quartet (based on American themes) was played by the Gordon String Quartet on February 1 at the first broadcast of the League of Composers on the NBC Music Guild series. February 17, Mr. Jacobi gave a lecture on Jewish American Composers of Today for the Mailamm Society in New York. He was assisted by Rita Sebastian, mezzo-soprano, and David Sackson, violinist, who performed works by Rubin Goldmark, Ernest Bloch, Joseph Achron, Louis Gruenberg, Aaron Copland, Lazare Saminsky, Marion Bauer, George Gershwin and Mr. Jacobi.

Sigmund Spaeth on Lecture Tour of Middle West

Sigmund Spaeth is making a lecture tour of the Middle West under the management of Harold Peat, starting February 18 in Omaha, Neb., and fulfilling engagements in Chicago, Kansas City, Champaign, Ill., Fort Wayne, Ind. and Royal Oak, Mich, on his way back. He plans to spend the greater part of next season on the Pacific Coast, where he is being booked through the office of L. E. Behymer, Los Angeles.

Dr. Spaeth's latest book is The Facts of Life in Popular Song. His more serious work, The Art of Enjoying Music, is already in use as a textbook in thirty-five colleges and has been endorsed by teachers and musicians as an introduction to music for the layman.

Omaha Hears Resident Symphonic Group

Monte Carlo Ballet Russe Presents Glamorous Dance Program at City Auditorium

OMAHA, NEB.—In the absence of a regular symphony orchestra, the appearance of a well-trained symphonic group at the City Auditorium, sponsored by the Omaha Junior Chamber of Commerce and directed by Harry Brader, was a welcome event in the list of the season's activities. The program offered the overture to the opera Il Guarany, by Gomez, a movement from Tschaikowsky's sixth symphony, Bizet's L'Arlesienne Suite No. 2, the Tschaikowsky Italian Caprice and other short numbers, in the performance of which Mr. Brader and the players under him achieved effects of musical value and significance. The leader's knowledge of his scores was complete and comprehensive, his interpretations colorful and musicianly, his conductor's technic and control of his players entirely admirable.

Assisting were Merville Volkmeier, tenor, who gave a pleasing version of an aria from Meyerbeer's L'Africaine, and a chorus of twenty-five male voices under the direction of Fred G. Ellis.

MONTE CARLO BALLET APPLAUDED

Col. W. De Basil's Ballet Russe de Monte Carlo, a generous sized group of dancers headed by Leonide Massine, accompanied by an orchestra directed by Efrem Kurtz and Antal Dorati, gave a performance at the City Auditorium last week under the auspices of the Omaha World-Herald. Three glamorous ballets, as the programs truthfully proclaimed, Les Sylphides, Union Pacific and Le Beau Danube, were presented in the course of the evening, each with its own allurements of brilliant costuming, effective pantomiming, clever dancing and skillful staging. A large audience gave frequent and convincing demonstrations of approval.

Recent performers in the Joslyn Memorial musicales have been Louise Shadduck Zabriskie, Esther Leaf and Martin Bush, organists, Hugh T. Rangeler, baritone, Mrs. W. Dale Clark, soprano, Corinne Paulson Thorson and Evelyn Faulk, pianists. J. P. D.

Jean Buchta Discusses Nationalism in Music

Jean Buchta gave one of her interesting informal lectures, Nationalism Enters Music, before the members and guests of the Harmony Guild of New York on February 13. The subject, presented clearly and skillfully, was ably illustrated by Mary Lease, pianist, one of the Guild's artist members.

The program closed with two violin groups by Lily Nyeboe, conductor of the Pleasantville, N. Y., String Orchestra, and winner of the scholarship awarded by the Harmony Guild in 1934. In this connection, the Harmony Guild is now endeavoring to raise a fund for another scholarship to be offered, as before, in public competition to the ablest performer or composer in need of theoretical training.

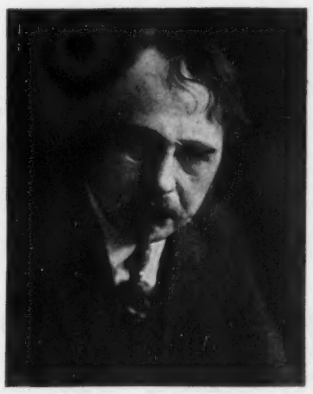
E. G.

Singing and Song Appreciation on the Air

The weekly broadcast on February 21 over Station WOR by Joseph Regneas had as the main topic the Norwegian composer Edvard Grieg. Jennie Beach, soprano, was the soloist.

March 7 Mr. Regneas will speak on Brahms, and Sylvia Cyde, soprano, is to be the soloist.

THEODORE HARRISON



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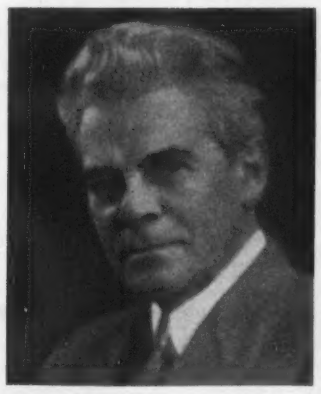

HERBERT BUTLER

(Photo by Daguerre.)
RUDOLPH REUTER

NEW MUSIC OF INTEREST ISSUED IN

REVIEWED BY LEONARD LIEBLING

FOR TWO PIANOS

Ländler, for two pianos, by Alexis Hollaender.

This opus 64 of the well-known Berlin composer is a set of eight pieces, the last one being a recapitulation of some of the material from the other seven examples. Simple melody and rhythm with 3-4 metre throughout—as befit the Ländler—are treated in rather old-fashioned technical style that offers no difficulties to advanced players. Some of the Ländler are brilliant, others purely lyrical. Perhaps the most appealing of the set is No. II, with its folk-tunish theme and intentionally naïve treatment. The publication is tasteful in appearance and especially legible in large print. (Albert Stahl, Berlin, Germany.)

FOR PIANO SOLO; AND CELLO AND PIANO

Nocturnes, for piano.

Ballade and **Rhapsodie Espagnole,** for cello and piano. By Friedrich-Karl Grimm.

Pleasantly of the current mode—which means not too bizarre or acidulated—these compositions are tastefully put together, with agreeable melodic motifs as foundation. Their creator has a decided lyrical bent, somewhat Debussyian, brought to light suggestively in the nocturnes, two of which have descriptive quotations from poems by Tennyson and Hugo. The third is based on a Velasquez painting, The Spinner. No. 4 is called Dawn in Hyde Park (London). The idiomatic piano writing and slow tempi aid in unravelling the attractive harmonies. The Nocturnes are worthy of program consideration.

The cello Rhapsodie has some Spanish flavoring rhythmed in eager, ardent pulsation. A piquant *morceau.* The Ballade presents two pages of sustained tune, with practically no unconventional touches of harmony. An effective medium for a cellist with broad *cantilena.* (AFA-Verlag, H. Dünnbeil, Berlin, Germany.)

Reviewed by R. M. Knerr

Books

Problems in the Elements of Ear-Dictation, by Otto Ortmann.

This monograph contains the results of some exceedingly interesting experiments throwing light on the moot topic of ear-training, a subject particularly vital to those engaged in teaching the young. The experiments were carried on in the department of research at Peabody Conservatory of Music, and the conclusions are succinctly embodied in this scientific study by the president of the institution, who has to his credit important work in the field of psychology as applied to music.

The questions which the experiments sought to answer are: "1. What, if any, typical errors occur when pupils write in music notation, rhythms, intervals, and melodies played by the teacher? 2. What are the general psychological and aural determinants underlying these errors? 3. What pedagogic procedures can be introduced so as to reduce the number of errors and facilitate the learning?" The various chapters of the study take up such matters as rhythmic patterns, pitch motives, intervals, chords and melodies, with the relative correctness of the students' aural reactions to these elements. The various types of determinants under each heading are studied exhaustively.

There is particular interest in the conclusions reached in the final chapter. Briefly summarized, the interesting discovery is made that "by far the greatest number of problems in ear-dictation are not auditory but visual. Pupils normally hear the stimulus correctly but cannot properly transfer it to musical notation." The conclusion naturally follows that ability can be strengthened by the proper exercise, although "pupil-reaction varies not only with training but with individual talent." In this connection the author says, "All ear-dictation reaction is distinctly subject to training in all but a very few inferior pupils. The subject-matter lends itself to gradation on the basis of the determinants listed in the preceding paragraphs. When so used, it shortens the periods needed for drill and facilitates the learning. It can be used effectively, in an appropriate elementary form, with children as young as seven or eight years." It will be seen that the Ortmann psychological study has struck new paths for this type of learning to pursue. The monograph deserves to occupy an important place in the literature of musical pedagogy as a pioneeer contribution in its field. (Peabody Conservatory of Music, Baltimore, Md.)

Piano Stories; songs and games for very young children to learn by imitation; by Frances Frothingham and Gail Martin Haake; illustrated by Elizabeth Mason Ziegler.

This interesting and original book is designed to teach music to pre-school children and provides musical numbers to be both sung and played by the young folk, with accompaniments by the teacher. There are little musical stories and attractive pictures on each page. Each page contains a diagram of the piano keyboard, on which the teacher may indicate the notes of the composition, the same to be found on the piano by the pupil. There are games suggested with each lesson, with action based on the story. The titles of some of the lessons are: Three Black Bears, The Trumpet, Woodpecker, Rocking the Cradle. The lesson stories are entertainingly contrived. A work of great value to teachers of the young, it may be used either in class or individual lessons. The paper-covered book is printed large, in size suitable for use on the piano rack, and is inexpensive. (Carl Fischer, Inc., New York.)

Maia Bang Violin Course; Book III.

The final volume of Maia Bang's unique violin series takes up the second to fifth positions. Again there are vivid illustrations on each page, in pictorial and diagram form, as well as many exercises. The music is simple and novel, being adapted to colorful descriptive subjects that will prove interesting to the young player. There are discussions of staccato playing, double-stopping and harmonics, among many other subjects. Several trios and a quartet give opportunity for ensemble playing by several pupils, and there are valuable pointers for acquiring a beautiful tone. A chart for home practise completes this delightful book, which has all the romantic quality of a story. (G. Schirmer, Inc., New York.)

For Piano Solo

The Fountain; by Elinor Remick Warren.

A brilliant salon number, which depicts the play of the fountain in rippling arpeggios and chord passages. This is an effective solo for a pianist of advanced skill. There are some particularly sonorous effects in extended chords, many of rich chromatic makeup. This work admirably supplies the need for new material of a virtuosic sort. There are apt imitative devices in the thematic scheme, and the conclusion is pianissimo. (G. Schirmer, Inc., New York.)

Jahreskreis (The Seasons), by Wilhelm Maler.

These ten "little inventions on German folk-songs" are attractive and rhythmically lively developments by a highly gifted member of the younger school of composers in that country. The pieces are fairly simple but exploit a wide assortment of technical devices. The melodious folk-songs utilized (the German words being given above each melody on its first appearance) are as follows: Märzenlied; Frühlings Anfang; Der Kuckuck; Maienlied; Im Sommer, Die Nachtigall; Sommers Abschied; Herbstlied; Im Winter; and Winter ade! The numbers range from less than average to medium difficulty. (B. Schott's Söhne, Mainz; American agents, Associated Music Publishers, Inc., New York.)

For Boys' Voices

Pirates' Song; words by Robert Louis Stevenson and Katharine Bainbridge; music by Freeman High, arranged for three-part boys' chorus by Wallingford Riegger.

This is the familiar epic of childhood, Fifteen Men on a Dead Man's Chest, from Treasure Island. As transcribed for two tenors and baritone, it makes a lively number, with boisterous refrain of "Yo-hos." Additional verses by Miss Bainbridge provide a middle section labelled "The Pirates grow meditative," in which there is some reflection on the evils of greed and thirst for rum. There is a piano accompaniment. (Harold Flammer, Inc., New York.)

For Mixed Voices

Tryste Noël; words by Louise Imogen Guiney; music by Wintter Watts.

The old English flavor of the quaint poem, which describes the scene in the manger, is well mated to music of moving and rhythmically attractive style. There are recurring "Amens" in which the voices interweave with lovely contrapuntal effect. A reverent, if unconventional treatment of the Nativity, with vivid nature touches, and musically of high worth. (G. Ricordi & Co., Inc., New York.)

Songs

A Ship for Singapore; words by Daniel Whitehead Hicky; music by Kenneth Walton.

A stirring and individual song suitable for male singers. The subject of the verses sings of the lure of the sea which seeks to draw him away from his sleeping love and the firelit security of home, with the refrain, "O heart, be swift and latch the door." The poetic mood is a genuine one, and the musical scheme of the work is also original harmonically. There are a vigorous rhythm and a tuneful, well-marked theme to the work, which ends after a strong climax on a fortissimo minor note. Published in B minor (A sharp to C sharp) and in D minor (C sharp to E.) (Chappell-Harms, Inc., New York.)

I Would Sing Love in Music; text from a sonnet by Petrarch, translated by Joseph Auslander; music by Jean-Jacques Marquis.

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poet. The accompaniment maintains a subtly harmonized and flowing commentary on the text, and the vocal part has a rhapsodic, quasi-recitativo development, interrupted by piano interludes. There is a broad, sustained conclusion, not without melodious quality. Excellent for the male singer. Published in key of F; range, approximately D to G. (Galaxy Music Corp., New York.)

By a Fireside; words by Thomas S. Jones, Jr., music by Elinor Remick Warren.

Marked "slowly, dreamily," this song is the musing soliloquy of one who sits by the fire and imagines that the beloved is present. The words "Heav'n could not be fairer than the snowy world outside" form the climax of the slight number, while the conclusion reverts to "Alone I weave a fancy in the glow," sung pianissimo. The style is simple, half declamatory, but melodious and easily singable. Published for both high and low voices, in G flat and E flat, respectively, the latter version ranging from C to E flat. (G. Schirmer, Inc., New York.)

Rain at Night; words by Anna E. Williams; music by Grace Leadenham Austin.

A descriptive song which depicts the falling of the rain in its staccato accompaniment. The vocal line is simple, extremely rhythmical and tuneful. It is marked to be sung in a manner "very lightly." Conceivably this number would be especially attractive to young listeners, because of its vivid imitative effects and simple sentiments. The composer has added several lines to the poem. The dedication is to Jeannette Comoroda. Published for high voice, in C minor; range, C to G, and also in A minor. (J. Fischer & Bro., New York.)

Love Song; words by Harriet Monroe; music by Maurice Baron.

A thoroughly artistic song, which makes considerable demands on musicianship and interpretative powers. Miss Monroe's poignant lyric beginning "I love my life but not too well to give it to thee like a flower" is set in felicitous style in this expressive number. The theme is firmly built, the idiom flowing and rhapsodic, with free modulation throughout. There is a definite upward surge from beginning to end, with a strong climax and a calm conclusion. For medium voice; key of D; range, D sharp to E (optional G flat). (G. Ricordi & Co., Inc., New York.)

Trois Chansons de Jules Supervielle; music by Pierre-Octave Ferroud.

Three brief, delicately atmospheric settings by a contemporary French composer better known for his orchestral writings. These songs will not enhance his reputation markedly, but nevertheless they are the products of a sensitive and poetic composer. Observatoire, opening with the words, "The largest river of the moon obscures for me your eyes, your arms; my heart becomes unknowingly an islet 'neath the water deep," seems to paint the solitude in which even the best of friends are always leagues apart. Echanges, set to a slow waltz theme, is a fragile symbolic nature poem concerning the "birds of the night which fall dead one by one at the last sigh of the moon." Pont Supérieur deals somewhat cryptically with the sensations of one who gathers a "green plant on the bridge. . . . which changes with the stars and goes from port to port, tasting at each horizon." These are dainty water-color sketches, not remarkable for intensity of feeling, but refined, subtle and artistic in evocation of mood, especially suitable for the woman singer who specializes in the Gallic brand of impressionism. The texts are in French. Range, B below the staff to G above. (Durand & Cie., Paris; Elkan-Vogel Co., Inc., Philadelphia.)

Canterbury Fair; a Little Indiscretion in the Old English Manner; words by James Dyrenforth; music by Kenneth Leslie-Smith.

An engaging and vivacious number in which the heroine tells, in a lilting melody somewhat suggestive of folk-song, how she met a lad of attractive smile at the fair and "left her fancy there." It is a very human little document, of the sort that appeals to nearly everybody when sung by a demure and charming young miss. Highly tasteful in sentiment and musical style, the song is published in E flat (range B flat to F) and in F (range, C to G). (Boosey, Hawkes, Belwin, Inc., New York.)

Le Sacre Coeur de Notre Dame; poem by Ruth Owen; music by Sandor Harmati.

A brief and touching little song, artistically conceived. It tells of a child who, taken to church and impressed by the many candles, wonders "how old the Lord must be!" There are rich and solemn chords in the accompaniment, and the vocal line is also of extreme simplicity, but for all that, the song requires a true artist to make its full effect. Vocal range, F sharp to E. (Galaxy Music Corp., New York.)

When a Man Comes Home (There Must Be a Lady); lyric by George Gibson Davis; music by Oscar J. Fox.

The prolific Mr. Fox, whose well of memorable tunes never seems to run dry, here offers a sturdy number for the male singer. It has a swinging, virile theme and a steadily mounting climax. The text is a robust but dignified one that tells how important it is for the toiling sailor, the farmer in the furrows, to find the gentle fireside touch on his return, in order "to make him go back and win." A smashing conclusion on a high note will recommend this song of popular, tuneful quality to many singers. Published in G, range D to G; and also in E flat. (Carl Fischer, Inc., New York.)

* * *

Reviewed by F. W. Riesberg

For Orchestra

Symphonic Rhapsody No. 4, Rhapsodie Tragique et Heroique, for orchestra (full score), by Samuel A. Baldwin.

American-born composers who can produce a score of importance such as this are few in number. It is a work occupying twenty-two minutes in performance, beginning with a solemn introduction, with roll of kettledrums on F, wood-wind giving forth chords of diminished seventh. The main theme is presented in minor in the double-basses and cellos, and on this theme much of the work is built; there follows a fine climax, with slowing tempo, introducing a beautiful melody, again in minor, with much agitation in the strings. Then comes a presentation of the main theme, but in bright major key, and the usual development.

As an organist, Professor Baldwin then gives out the theme as a fugue, in A minor, which works into a frenetic climax. Recurring to the principal minor theme, the instruments enunciate it *fortissimo,* but with triumphant close in major, in which all the instruments are concerned.

This score, reproduced in facsimile of the composer's original, is meticulous in its scholarly thoroughness. Exceptional is the fact that three flutes, clarinets, bassoons, trombones and trumpets are necessary to interpret the work, besides the usual big percussion battery. (J. Fischer & Bro., New York.)

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Jan Hambourg Discusses His Edition of the Sonatas and Partitas to Make Them Practicable for the Modern Player

One day, about seven years ago, Jan Hambourg came to my studio in Paris and, violin in hand, expounded certain theories which he had developed with reference to the Bach unaccompanied violin sonatas and partitas. His dream, he said, was to edit and publish them "as Bach wrote them. Just when, I do not know, but some time." Calling on him recently I was greeted with the announcement, "Here is the edition. Remember what I told you over six years ago? Isn't it thrilling? Now, for the first time, people can see and hear these priceless scores as the master wrote them. The new edition is having an overwhelming reception. Here, glance at these letters—they speak for themselves."

I glanced." Packages of testimonials from musicians and high personages all over the world, from Sir Donald Francis Tovey, Kennedy Scott, C. Stanford Terry, W. G. Whittaker, Thibaud, Szigeti, Dushkin, Lionel Tertis, Sammons, Malipiero, Castelnuovo-Tedesco, Sir Landon Ronald, Sir Henry Wood, Gustave Bret (director of the Bach Society, Paris), Van den Boren (librarian, Royal Conservatory, Brussels), Decreus (director, American Conservatory, Fontainebleau), L. Angenot (Hague Conservatory), Dubois, Zimmer, Chaumont (Brussels Conservatory), Touche, Bouillon, Touret (Paris Conservatory), Leydensdorff (Amsterdam Conservatory), G. Sacerdoti (Liceo Musicale B. Marcello, Venice), M. Heyward (Royal Academy of Music), and many others.

"Among those who have given me their appreciation verbally," Mr. Hambourg said, "are Szymanowski, Casals and Milstein, and if you will open that book, you will see what Albert Schweitzer wrote in my copy of his work on Bach, after I had shown him by actual playing what my edition accomplishes." Schweitzer had written, *"En souvenir d'une belle heure que vous m'avez donnée en me jouant du Bach. Merci."*

Restoring Music as Originally Conceived

"I practically started to wonder about Bach when I was a little boy," Mr. Hambourg related. "Why did Schumann and Mendelssohn write accompaniments to music which Bach had conceived for the violin alone? Because they found his music was not full enough. Why not full enough? Because not published as Bach had written it."

"Five per cent. of Bach's violin music is virtually unplayable. Ten per cent. is playable only with the Bach bow, which enables the violinist to hold four strings. The chief reason why I do not use the Bach curved bow is that while it enables the violinist to hold four strings simultaneously, the Tourte bow (in other words our actual bow) permits of both a richer palette of tone-color and greater volume of sound. I believe I have mentioned how the remaining eighty-five per cent. can all be played with our modern bow.

"Since 1802, over twenty editions of Bach's three sonatas and three partitas for solo violin, edited by eminent violinists, have appeared. For many years I studied the interpretation of these works, without finding a single edition that satisfied me. I had therefore no alternative but to prepare an edition primarily for my own use, which I started in 1926. Patient study of all the available editions revealed that, apart from minor differences, they were basically almost identical.

"The David edition of 1847 puts the 1802 edition in small text, and says it is the original. But it is not, and all subsequent editions are based on it. All put in light bowings, whereas Bach's bow did not permit of that. Light bowings are furthermore æsthetically out of place in this music. All editions also cut out the essential complimentary notes, thereby beclouding the harmonic progression. Thus, where is the famous counterpoint of the C major fugue mentioned by Mattheson, the contemporary of Bach. Bach wrote the theme in half notes, while all editions change them into quarter or eighth notes, thereby killing the counterpoint.

Two Sources of Works

"As to the text, there are two original sources. The first is now in the Berlin Royal Library. The second, which gives revised bowing marks, is a manuscript in the possession of the widow of Dr. Wilhelm Rust's grandson, at Bonn. The first of these is printed in small type in Marteau's edition, the second in small type in Joachim's. My edition is based on a collation of these two.

"In addition to rectifying the errors which have crept into these Bach compositions, the chief endeavor of my edition is to enable the violinist to preserve the thematic or melodic line unbroken, even in the most intricate chord passages, such as are to be found in the three fugues.

"Serious musical students are invariably perplexed by the numerous disappearances, presumably unaccountable, of the main theme in the C major fugue. The reason for this is that, in a three-part or four-part chord played on the violin in the usual way, the highest voices are given special prominence, as they are the last notes heard; whereas on many occasions in Bach's compositions for solo violin, the main theme is to be found in the lowest voices of the chord.

Playing Three- and Four-Part Chords

"The only solution I see to this important problem which is practicable for the violin as played with the present-day bow, is to employ my modification of a technical innovation of Jean-Marie Leclair (1697-1764), who directs that certain three- and four-part chords should be played from the highest strings down. Technically, this method of playing three-part chords gives no more difficulty than the usual method. The four-part chord, however, requires a short period of special study.

"Yes," Mr. Hambourg concluded, "the new Bach edition is doing well. As for me, personally, I have the honor of giving a joint Bach concert with Sir Donald Francis Tovey, for the Bach Cantata Club, in London, on April 2. The next day I sail on the Majestic for the United States and Canada. My brother Boris, cellist, is celebrating his twenty-fifth year of musical work in Canada, and as the original Hambourg Trio, Mark, Boris, and myself, is also celebrating its twenty-fifth anniversary, we are engaged for a transcontinental tour of Canada and the United States, in April and May." I. S.

(Photo by Sasha, London.)

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Ensemble and Solo Lists Delight New Haven

Povla Frijsh and Richard Crooks Please in Recitals—Kortschak and Simonds Heard in Bach Concert —Resident Orchestra Premiers New Work

New Haven, Conn.—Under the auspices of the Yale School of Music, New Haven music-lovers were given the opportunity of hearing Povla Frijsh, Danish soprano, whose manager had arranged for New Haven to hear her in one of her first concerts in this country since her recent return from engagements throughout Europe. Her program consisted of songs, rich in variety, by Torelli, Handel, Schubert, Debussy, Chabrier, Eric Wolff, Cesar Cui, Kricka and Sinding.

The second of the Bach concerts given by the faculty of the Yale School of Music was outstanding for its performance of the Chaconne for solo violin as played by Prof. Hugo Kortschak. This seasoned artist showed once again his innately fine musicality by his splendid interpretation of this masterpiece for the violin. And for real ensemble playing one should not have missed the sonata in C major for two violins and piano as played by Bruce Simonds, Hildegarde Donaldson and Prof. Kortschak.

Richard Crooks Heard

The fifth of the Woolsey Hall Concert Series under Daggett Lee brought Richard Crooks, tenor of the Metropolitan Opera Company, in recital. Accompanied by the composer-pianist Frank La Forge, he pleased the large audience with his German Lieder and the beautiful Elle ne croyait pas from Mignon. But the climax of the evening's performance was his singing of the aria from Manon, Le Rêve. The exquisite phrasing here showed his beautiful lyric voice to best advantage and stamped him as an artist of the first order. The recital ended with a group of songs by Mr. La Forge dedicated to Mr. Crooks.

In February the New Haven Symphony Orchestra, with conductor Dean David Stanley Smith, presented an original composition by Leroy Baumgartner, professor of harmony at the Yale School of Music. This composition, for organ and orchestra, is a prelude on verses from the sixty-third Psalm, op. 21. The orchestra, assisted by Thomas Webber of Pennsylvania at the organ, gave a sympathetic first reading and the audience reciprocated generously with applause. The rest of the program consisted of the overture to Die Schöne Melusine (Mendelssohn) L'Après-midi d'un Faune (Debussy), and the first symphony of Sibelius. E. K.

Bethlehem Choir Festival to Honor Bach Anniversary

Bethlehem, Pa.—The 1935 Bach Festival, in commemoration of the 250th anniversary of the birth of Johann Sebastian Bach, will be held in Packer Memorial Chapel, at Lehigh University, on May 17 and 18. The Bethlehem Bach Choir of 280 voices (Bruce Carey, conductor) will sing Bach's St. Matthew Passion and the Mass in B Minor, assisted by eminent soloists, orchestra, organ, piano and the Moravian Trombone Choir.

The St. Matthew Passion will be given on Friday, at 4 and 8 p. m. The Mass will be sung on Saturday at 1:30 and 4 p. m. for the twenty-eighth time in its entire form.

The following soloists have been engaged for the festival: Louise Lerch, soprano; Rose Bampton, contralto; Dan Gridley, tenor; Julius Huehn, bass.

Mme. Gerard-Thiers Offers Voice Scholarship

Mme. Gerard-Thiers of New York is offering a vocal scholarship. The requirements stipulate that the aspirant have youth, superior voice, time for study and capacity for work. Those interested should communicate by letter with Mme. Gerard-Thiers at her studio in Carnegie Hall, New York.

Time of Snegourotchka Performance Changed

In order to make the performance of Rimsky-Korsakoff's fairy-tale opera, Snegourotchka, available to as large an audience as possible, the New York Philharmonic-Symphony Society announces that the time of its Young People's performance has been shifted from Saturday morning, March 9, to the afternoon of that date at 2:30. The opera will be presented in English with the coöperation of the Art of Musical Russia Inc. Ernest Schelling, as usual, conducts and the leading rôle of the Snow Maiden will be taken by Nina Quartin.

Edwin Orlando Swain Heard Widely

Among the recent engagements of Edwin Orlando Swain, baritone, was a Twilight Hour concert on February 3 at The Gotham, New York, at which he sang numbers by Richard Strauss, Stickles, Handel and Rachmaninoff; and on February 6, with the Bridgehampton Choral and Dramatic Society in a performance of In a Persian Garden, under the direction of Florence Chambers. At the latter concert each of the assisting artists sang a group of solos and encores. Besides Mr. Swain, the soloists were Virginia Baum, soprano, Mary Ledgerwood, contralto, and Alexander Turnbull, tenor. Phyllis Strong was at the piano.

The baritone recently made four appearances in the rôle of Pistol in Holst's At the Boar's Head on February 16, 17, 23 and 24 at the MacDowell Club, New York. His performance at Bridgehampton, in In a Persian Garden, has procured for him a return engagement; his appearance in The Twilight Hour of Music at the Hotel Gotham, New York, series of four concerts, was also a return engagement after delivering a radio program on December 30.

On March 27, Mr. Swain is to be heard in a joint recital with Ruth Tripp, pianist, in Providence, R. I. On April 2 he will be the High Priest in a performance of Samson and Delilah at Susquehanna University.

Ruth Posselt to Play with Boston Orchestra

Ruth Posselt, young American violinist, will appear in March as soloist with the Boston Symphony Orchestra under Dr. Serge Koussevitzky.

Ann Arbor Welcomes Recital by Iturbi

Gordon String Quartet Appears in Choral Union Concert Series

ANN ARBOR, MICH.—February has brought two equally interesting but widely differing concerts to Ann Arbor, the piano recital of José Iturbi on February 12, and the concert of chamber music by the Gordon String Quartet on February 20. Iturbi had been here before, so there were many friends to greet him. Jacques Gordon appeared for many years at the May Festival as the concertmaster of the Chicago Symphony Orchestra.

Iturbi opened his program with Bach's Caprice, and if there was any question at the beginning as to whether or not he was holding his audience, there was no doubt as he reached the aria of a postilion with its fascinating rhythm, and his convincing performance of the final fugue. He followed with a performance of the Beethoven sonata in C major, dedicated to Count von Waldstein, which was brilliant to the extreme. Rarely does one have the oneness of a sonata presented more realistically than it was that evening. For the third number he played Chopin's fantasie, impromptu and the alluring scherzo in B flat minor. After this group he was recalled several times and responded with the Chopin mazurka in E minor.

After the intermission the program was made up of modern compositions by Granados, Debussy, Ravel and Albeniz, in which Iturbi excels, but not anymore than in his masterful playing of the two etudes by Liszt. In its pleasure the audience lingered and applauded the artist with such vigor that he returned to play the waltz in A flat and the intermezzo in C major by Brahms, a Blue Composition by Alexandre Tansman, a Spanish Dance by Navarro and Debussy's Golden Fish.

GORDON STRING QUARTET HEARD

The Gordon String Quartet brought something fine and refreshing to the Hill Auditorium on February 20, as it has been fully eight years since the patrons of the Choral Union Concerts have been favored with any chamber music. The personnel of the quartet, other than Jacques Gordon, first violin, is comprised of David Sackson, second violin, Paul Robyn, viola, and Naoum Benditsky, cello. These artists presented a most satisfactory program, Mendelssohn's quartet in D major, Moods, Theme and Variations by H. Waldo Warner, a member of the London String Quartet, and Beethoven's quartet in F major. The first and the last are quite familiar to concerts-goers but the Warner composition was played for the first time in Ann Arbor at this concert.

A. McL. T.

Musicales

(*Continued from page* 15)

from the same concerto was the encore. Dr. Westlake made several announcements and introduced several prominent guests, including Mrs. John L. Eckel, teacher of Miss Kress; Wesley G. Sontag, composer; Betty Tillotson, manager; Mrs. William Neidlinger, organist and director, and F. W. Riesberg. F. W. R.

* * *

Berta Gerster-Gardini Presents Singers

Berta Gerster-Gardini presented a number of her singers in a program of German Lieder at the Roerich Museum, New York, on February 18. Ethel Johnson opened the program with three Brahms songs in which she revealed a voice of good quality used with evident taste. She was followed by Tonia Tarsanen Forsyth in other Brahms numbers in which she made an excellent impression through the beauty of her dramatic soprano voice and musicianship. Widmung and Der Hidalgo by Schumann, elected for Charles Sorce's selections, were appreciated by the large audience. His is a tenor voice of resonance and he showed interpretative skill.

During the intermission Mrs. Edgar Stillman Kelley paid tribute to Mme. Gardini's mother, Etelka Gerster, whose musical traditions are now in possession of her distinguished daughter. Mrs. Kelley recalled the *soirées* Mme. Gerster held and the artists who considered it an honor to perform at them. She also complimented Mme. Gardini on the fine work of her singers, in which the audience joined in appreciation.

Next of the young performers was Marian Linehan, a deep voiced singer who delighted in Die Junge Nonne, Die Forelle and Mut, by Schubert. She sang with fluent tone and good diction.

Lillian Odze, whose light soprano voice of considerable appeal was heard in songs by Cornelius, Reger and Mahler, came in for her share of the evening's success. Marion Chapin in two Strauss songs evinced artistry and skillful use of her soprano voice. Helen Curtiss, a young soprano of much temperament, effectively sang the Schreker Wiegenlied der Els and Johannis-Feuer by Paul Scheinpflug. She is the possessor of a voice of naturally lovely quality. Her singing brought much applause.

Verna Carega was one of the highlights of the evening. First she sang two Lieder with beauty of tone and understanding after which she and her partner, Robert Fram, did their vaudeville skit, which was excitedly received. This was an interesting experiment showing one can sing on the variety stage without losing the values of good singing. The choice of songs was clever and admirable for showing the quality of the two voices, which blended well.

The evening was a delightful one and reflected due credit upon the teaching of Mme. Gardini. The accompanists were Florence Barbour, whose playing was sympathetic and musicianly, and Karl Young, also excellent.

J. V.

* * *

Clifton Leads Greenwich Sinfonietta

Chalmers Clifton and the Greenwich Sinfonietta presented a program quite out of the ordinary at the McMillin Theatre, Columbia University, on February 14. Geminiani's seldom heard Concerto Grosso, op. 3, No. 5, opened the program. This work for strings and harpsichord was done with grace and understanding on the part of the conductor and with finesse on the part of the players.

The second number, Mozart's E flat concerto for two pianos, proved the high point of the afternoon. The finished art of Edwin and Jewel Bethany Hughes, the soloists, was heard at its best in their styleful and exquisitely polished performance of this master work. Mr. Clifton and his orchestra furnished a delicate and well balanced accompaniment. The soloists were recalled repeatedly in response to the enthusiastic applause at the close of the number.

Mendelssohn's symphony took up the balance of the program. Mr. Clifton entered fully into the romantic spirit of this delightful and rarely performed work. The brilliant Salterello with which the symphony closes was performed in fine style, and to the evident pleasure of the large audience, whose warm applause was acknowledged by both the conductor and his orchestra.

R. T.

* * *

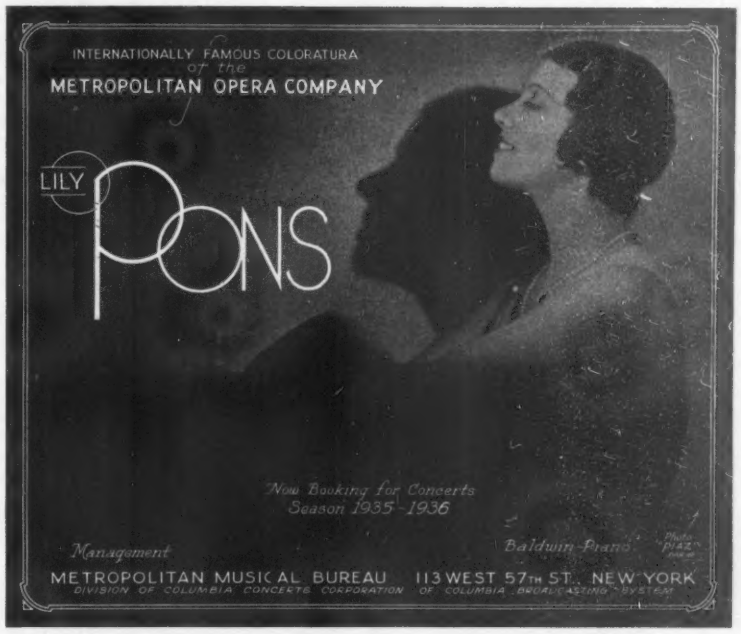
Kerosett-Buldrini Musicale

Marquise deKerosett, cantatrice, and Frederick Buldrini, violinist, shared the February 19 program at Hotel Ambassador, New York, William Lowitz providing piano solos and accompaniments. The singer was heard in classic songs by Giordani and Gretry, and modern songs by Bemberg, Hahn, Rabey and the American composers Goetz and Guion. In these her expressive voice and graceful action made favorable effect. Mr. Buldrini, youthful, poised and confident, displayed fire and well developed technic in works by Cui, Goldmark, Boulanger, Paganini and Sarasate. The double stopping in Romanza Andalusa (Sarasate), the harmonics and the musical temperament contained in his playing combined to bring him repeated encores. Mr. Lowitz played his own étude and supplied capable accompaniments. F. W. R.

* * *

Carolyn M. Cramp Continues Organ Programs

The poise and clean-cut playing of Handel's tenth concerto, the breadth and power of Liszt's prelude and fugue on B-A-C-H, as well as the technical clearness of the prelude to Die Meistersinger were outstanding in Carolyn M. Cramp's performance at her February 21 organ recital in Clinton Avenue Congregational Church, Brooklyn. There was tasteful use of chimes at the close of Raff's Cavatina, and Franck's Piece Heroique closed an interesting recital. Lucile Dresskel, soprano, displayed a pure and high voice, with clear enunciation, in songs by Charles and Josten. F. W. R.



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Mascagni's Nerone Premiered at La Scala

(*Continued from page* 5)

enthusiasms and latest object of his love. Cossa has her poisoned by the jealous Acte. The Emperor's only companion is one Menecrates, a buffoon. All the other personages are purely incidental or decorative.

Everything, in a word—echoes of political or social events, a fleeting episode reflecting the rising tide of Christianity, and the Praetorians clamoring for their back pay,—serves only to illustrate Nero's histrionism.

The Score in Action

The opera opens without a prelude; Mascagni's interest in symphonic structure is even less than heretofore. The scene is laid in a tavern of the ill-famed Suburra quarter, at night. The orchestra limits itself to underscoring the sombre color of the squalid locale and the ominous forebodings of disaster which the innkeeper sees in the comet in the sky. The dialogue between him and his clients—Nevius, a mime, Petronius, an old gladiator, Eulogius, a slave merchant—is without special relief, even when Nevius proclaims the coming triumph of Christ over the corruptions of the empire. Wholly lacking in religious fervor, and even in musical differentiation, this fleeting element in the score might do equally good service as declamation and as a stock chorus in innumerable points of this and many other Mascagni operas. An uninteresting episode at best, it is interrupted by the song of a shepherd outside, said song taking us back to the idyllic though considerably diluted atmosphere of L'Amico Fritz. The emphatic musical tone characterizing the dissolute sovereign's lines are most appropriate in a scene where Nero and his buffoon amorously pursue a dancer.

In a drinking carouse, the music begins with a caressing recitative expressive of the solace Nero seeks, then is followed by the *brindisi* proper. This dithyramb has a good, driving theme (reportedly taken from a Vestilia sketch), but the trouble is that Mascagni was incapable of developing it. Repeated *ad infinitum* to the hammering rhythm of the timpani, after a series of progressions, it finally ends on a *fff* high B flat, recalling the worst vociferations of Isabeau and Il Piccolo Marat.

The entrance of Acte raises the low musical tone of the scene. The populace gives vent to a chorus, Gloria a Nerone! For all its calculated theatrical effect, this chorus is nothing but cheap bombast, and closes the act with an unfortunate impression of musical impotence.

In Act II Egloge uses graceful, fluid speech. Her first aria, Danzo notte e di . . . (heartily applauded) has a caressing though somewhat affected theme, and is underscored by arpeggi and undulating rhythms suggestive of the dance.

A second theme, immediately following, Come una rondine son . . . also chromatic, is still more effective. It is a salient phrase, linear and solar, recalling the Tuscan *stornello* in form, which the composer told some of us he had penned in his youth, when first considering the subject. It reappears as a sort of leading theme at all pivotal points of the girl's discourse and is often repeated, even by Nero. There is an evident discrepancy between this fresh, spontaneous phrase and the rest of Egloge's speech, the pondered work of the musician's maturity.

In the love scene, the initial theme, beginning with the words, Egloge, o tutta bella, o fior purissimo, t'amo! is replete with typical Mascagnian warmth and lyric impetus, but this soon gives way to rhetoric and falls back on the above-mentioned "swallow phrase" for support. The same phrase modulated forms the substance of Egloge's reply, in which there is really the intoxication and the voluptuous abandonment of love. It is a pity that the close is cheapened by the usual screaming to the gallery, the tenor on B flat, the soprano on D flat.

A chorus of Greek maidens air the stereotyped graces of their Hellenic eurhythmics in the usual short phrases, repeated rather than developed.

Enter Trouble

The arrival of Acte causes a sharp change in musical climate. Her speech is robust melodic declamation, often of extreme vigor and incisiveness, that sculps her strong character in lines of high relief. Her threatening diatribe against her new rival, Egloge, is especially effective. It offers nothing new, nor individual in its simple diatonic structure, masculine chords, and old harmonic cadences, and Mascagni himself has written other similar pages, as early as in his Guglielmo Ratcliff. It represents, however, a worthy effort to wed words and music, and has a sincerity and an incandescent dramatic directness that won the Scala public and brought another outburst of applause.

Lack of Roman Grandeur

The chorus of senators and Praetorians in another piece of meretricious emptiness, unwittingly grotesque in its awkward pretense at solemnity. Nero returns to his dancer, and the act ends on a pallid note of sentimentality *alla Fritz* while the solo violin remains suspended on the swallow phrase.

Spectacular Misbehavior

"The" stage feature of Nerone is the third act which depicts a sumptuous banquet and nocturnal orgy in the imperial triclinium. As mounted at La Scala, it is certainly an eye-full. Nero is seen reclining on the imperial couch, Acte on one side and Egloge in the place of honor. Quaffing the sparkling Cecubo from golden chalices, innumerable and joyously entwined couples sing the glories of Caesar and Bacchus. Musically, this is banal stuff, not the least Dionysian in character, and of a triviality worthy of operetta. Nero's big aria, Quando, al soave anelito di primavera, now follows. On a par with the serenade from Iris, it has the same popular lilt and the same cheap finale with an effect-seeking high note.

The Wages of Sin

Nero's grief at Egloge's death, has inspired some of the best music in the opera. Here Mascagni has touched human chords and penned accents of cutting anguish, of the exaltation of a soul on the threshold of the great beyond. Musically it is exactly the same artistic climate as in Rodolfo's despair in the attic of Montmartre. Mascagni has missed the mark of imperial Rome, but he has been sincere and moving, and for this opera audiences the world over will be grateful.

A Noble Ending

The remainder of the act has an orchestral interlude (just a little better than a *potpourri* of themes of the opera) separating the first and second scenes. There are also some feeble effects descriptive of a tempest. The elegiacal close of the interlude is somewhat better calibre than the rest of the piece.

Scene 2, the last of the opera, excepting for a single lyrical parenthesis by Acte, is entirely in the realm of declamation, and in it Mascagni attains his best unity and his best approach to music drama. The material has notable musical dignity and efficacy. Nero's terror is excellently portrayed. One has the impression that in penning this scene, Mascagni had the Monteverdian model before him. (The great Claudio, it will be recalled, wrote an opera on the same background, L'Incoronazione di Poppea.)

True to Tradition

It may be said that in Nerone, Mascagni has remained faithful to traditional Italian melodrama of the late eighteenth century. Above all, has he remained true to himself. Before the première, Mascagni called Nerone an *opera di combattimento* and had stressed his aim to achieve a new musical extrinsecation of words, this aim being already observed in the closing scene and in all Acte's lines—a distinct effort to follow the scene and inflection of each word and phrase, not continuously, as in integral music drama, but interspersed with purported lyric cases.

Return, Not Renewal

In this sense only, the courage of a return to the past, to simplicity, to his own innermost convictions, may Nerone be called a militant work. Mascagni has not renewed himself, as Verdi did in Falstaff. Few expected he would, and all told, Nerone does not even represent a refinement in his art. There is no real progress here over what he has, in varying degree, given the world in previous works. Ratcliff, his first score, his most musical and most untheatrical, and which he wrote while a student at the Milan Conservatory, contains every personal musical value to be found in Nerone, declamation included. Substantially, Mascagni has only repeated himself; he gave his best and his all from the very start.

Gorgeously Produced

The Scala production was remarkably sumptuous, particularly in the great banquet scene. Aureliano Pertile, the same tenor who created Boito's Nero, was a splendid protagonist in voice and play. Margherita Carosio was a vaporous and tender Egloge, while Bruna Rasa gave a vigorous portrayal of Acte. Apollo Granforte was a good buffoon. All the minor parts were in capable hands. The scenery was magnificent examples of the old realism. Mascagni, conducting, dragged, but was forgiven for this and worse.

Sevitzky Gives Boston More American Music

Fabien Sevitzky brings to his Jordan Hall audience in Boston another American work on March 3, when his Peoples Symphony Orchestra will be heard in Horace Johnson's Imagery, an orchestral suite new to Bostonians. This concert is the one originally intended for April 21 and Bostonians are to hear, earlier than they hoped, the former solo cellist of the Berlin Philharmonic Orchestra, Joseph Schuster, who is giving concerts in this country. He will be soloist in the Saint-Saëns concerto for cello. Mozart's Eine Kleine Nachtmusik and the same composer's symphony No. 4 in G minor are on this ninth program of the second season under Sevitzky's baton, and the afternoon closes with the introduction to Act Three of Wagner's Die Meistersinger.

Horace Johnson has had another recent performance of his suite, Imagery. It was played by the Richmond Symphony Orchestra, under Wheeler Beckett on December 10. His suite Streets of Florence, was given a first hearing by Arthur Zack and the Cincinnati Civic Orchestra in Hamilton, Ohio, on December 16 and was repeated by the same organization at a Cincinnati concert on February 3.

Mr. Johnson's orchestral works have been played by the Bournemouth Symphony Orchestra (Sir Dan Godfrey, conductor) in England and by the St. Louis Symphony, Los Angeles Philharmonic and the Beethoven Symphony orchestras in past seasons. Mr. Johnson is the managing editor of Musical Courier and has published many songs, piano and violin compositions with leading publishers in this country and in England.

Lois Phelps to Play New York Recital

Lois Phelps, pianist, who gives a New York recital at Town Hall on March 8, appeared on February 12 with the National Orchestral Association (Leon Barzin, conductor) at Carnegie Hall, New York. Miss Phelps began her early studies of piano with Julius Hartt of Hartford, Conn., following which she became a pupil of the late Alexander Lambert, and on his death she continued her studies with Caroline Beebe of New York. She has been heard frequently in various cities throughout New England.

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New York Concert Announcements

(M) Mornings; (A) Afternoon; (E) Evening

Saturday, March 2

Boston Symphony Orchestra, Carnegie Hall (A)
Diller-Quaile School, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Juilliard School Orchestra, Juilliard School (E)
Hanns Eisler, choral concert, Mecca Auditorium (E)
Justice Leopold Prince, symphonic ensemble, James Monroe High School (E)

Sunday, March 3

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Sidney Sukoenig, pianist, Town Hall (A)
Feodor Chaliapin, bass, Carnegie Hall (E)
Oskar Shumsky, violinist, Town Hall (E)
Brodsky and Triggs, two-pianists, Henry Street Settlement (E)
Ellen Edwards, pianist, Hotel Murray Hill (A)
National Greek Festival, Manhattan Opera House (E)

Monday, March 4

Dessoff Choirs, French Institute (E)
Orchestrette Classique, Aeolian Hall (E)
Philip Frank, violinist, Town Hall (E)

Tuesday, March 5

Myrtle Leonard, contralto, Town Hall (E)

Wednesday, March 6

Ignaz Friedman, pianist, Town Hall (E)
Vladimir Horowitz, pianist, Brooklyn Academy of Music (E)

Thursday, March 7

Parsifal, Wagner cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
The New Singers, anti-war songs, Mecca Auditorium (E)

Friday, March 8

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Coq d'Or, Mecca Auditorium (E)
Lois Phelps, pianist, Town Hall (E)

Saturday, March 9

Snow Maiden, Children's Philharmonic Concert, Carnegie Hall (A)
Ossip Gabrilowitsch and National Orchestral Association, Town Hall (A)
Benefit concert, Jewish Club, Town Hall (E)

Sunday, March 10

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Guy Maier, Heckscher Theatre (A)
Salvatore Sullo, pianist, Town Hall (A)
Benefit, Jewish Home for Convalescents, Carnegie Hall (E)
New York Chamber Music Society, Plaza (E)

Monday, March 11

Beethoven Association, Town Hall (E)

Tuesday, March 12

National Orchestral Association, Carnegie Hall (A)
Gertrud Hrdliczka and symphony orchestra, Town Hall (E)
Solomon Pimsleur, compositions, Roerich Hall (E)
Antonio Pesci, tenor, Brooklyn Academy of Music (E)

Wednesday, March 13

Harold Bauer and Nathan Milstein, sonatas, Town Hall (E)

Thursday, March 14

Die Meistersinger, Wagner cycle, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 15

Mignon, benefit, Metropolitan Opera House (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Joseph Schuster, cellist, Town Hall (E)
Pique Dame, Mecca Auditorium (E)

Saturday, March 16

Philharmonic-Symphony Orchestra, children's concert, Carnegie Hall (M)
Artur Schnabel, pianist, Carnegie Hall (A)
Dalies Frantz, pianist, Town Hall (A)
Nelson Eddy, baritone, Columbia University (E)

Sunday, March 17

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Nelson Eddy, baritone, Town Hall (A)
Sofie Levine, soprano, Town Hall (E)

Monday, March 18

Elizabeth Lennox, contralto, Town Hall (E)
Klaus Liepman, chamber music, Ethical Culture School

Tuesday, March 19

Gatti-Casazza testimonial, for opera fund, Metropolitan Opera House (E)
Musical Art Quartet, Town Hall (E)

Wednesday, March 20

Bach's B minor Mass, Oratorio Society, Carnegie Hall (E)
Fordham Glee Club, Town Hall (E)

Thursday, March 21

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 22

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Prince Igor, Mecca Auditorium (E)
Paris Instrumental Quintet, Town Hall (E)

Saturday, March 23

Ossip Gabrilowitsch and National Orchestral Association, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Felix Salmond, cellist, Town Hall (E)

Sunday, March 24

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Tatiana Sanzewitsch, pianist, Town Hall (E)
Sylvia Sapira, pianist, New School for Social Research (E)

Monday, March 25

Frederick Jagel, tenor, Harlem House benefit, Town Hall (E)

Tuesday, March 26

Philadelphia Orchestra, Carnegie Hall (E)
Otto Schlaaff and Robert Riotte, two-pianists, Town Hall (E)
Rubinstein Club, Waldorf-Astoria (A)

Wednesday, March 27

Walter Gieseking, pianist, Town Hall (E)
Creighton Allen, pianist, Steinway Hall (E)

Thursday, March 28

Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 29

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Josef and Rosina Lhevinne, Town Hall (E)

Saturday, March 30

Ignaz Friedman, pianist, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, March 31

Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Katherine Baxter, pianist, Town Hall (A)
Menorah Association benefit, Town Hall (E)
Orchestra concert, Washington Heights Y. M. H. A. (E)
Opera Surprise Party, end of season, Metropolitan Opera House (E)

London Has Plenitude of Brilliant Music

(Continued from page 5)

may be counted on to steal the show, irrespective of reciprocity and international courtesies.

BELSHAZZAR IN THE ALBERT HALL

Choral activity has been rather lively of late. The Royal Choral Society performed William Walton's oratorio, Belshazzar's Feast (now also familiar to American audiences) with a chorus and orchestra numbering 850 in the Albert Hall, which seats nearly 10,000. Thus the Young Radical of British music, properly tamed, has become the lion of choral societies and an octavo best seller. Dr. Malcolm Sargent, now completely recovered, put up a brilliant show and the loud noise, less deafening in the vast spaces of this Victorian temple of art, was much appreciated. George Dyson's In Honor of the City and Frank Bridge's war time product, A Prayer, filled out the program.

Two concerts reminded us of the passing of two eminent English composers last year. Elgar's The Kingdom was sung by the Alexandra Choral and Orchestral Society and Holst's Festival Te Deum and Ode to Death formed the major part of a commemoration at Morley College where the composer was director of music. Elgar was also remembered by a B.B.C. orchestral broadcast concert conducted by Sir Landon Ronald, including the second symphony and the Sea Pictures.

On the classical side Haydn's Seasons was given by the Central London Choral and Orchestral Society in Westminster—a work of perennial beauty and pristine charm.

MUCH LIEDER SINGING

In the recital world the singers have been in the majority during the past week. Ria Ginster, a German soprano, and Gerhard Hüsch, a German baritone, both of whom are gaining in popularity here, gave us Lieder programs chiefly devoted to Schubert and Schumann. Hüsch handled the Schöne Müllerin with a somewhat heavy hand, while Mme. Ginster did rather better in Schumann's Frauenliebe. Song cycles, however, require not merely endurance but a wider sweep of the imagination and a mastery that few singers possess. That peculiar mastery and the requisite dramatic intensity are possessed by Mme. Therese Schnabel, who in one of her very rare appearances recently gave Schubert's Winterreise to a select audience and earned such critical encomiums as are rarely bestowed in this town.

Another master-singer, Elena Gerhardt, offered Brahms in a concert which besides solos comprised the Gipsy Songs for vocal quartet, with Mme. Gerhardt as the top gipsy and Laelia Finneberg, Kurt Baum and Gerhard Hüsch as her associates. Both this and the Liebeslieder waltzes were enjoyed by a large audience.

Mme. Gerhardt, by the way, is now teaching in London and one of her English pupils, Ann Moore, has just made a creditable début with an evening of Wolf. A more routined artist, Emmy Heim, who has already become a favorite with a considerable circle here, also devoted her recent recital to Wolf, greatly to the delight of the Wolf fans. Hers was a most intelligent selection and her interpretations were marked by sincerity and charm.

PIANIST AND "PIANISTIC" COMPOSERS

Arthur Rubinstein was the best known pianist of the week, playing Chopin, Brahms, Debussy and Villa-Lobos with his usual brilliance and éclat. Francis Poulenc, French pianist-composer, explained himself in a lecture-recital ranging from Chabrier to his own works. His chief aim, he said, was to be "pianistic," which may account for much. "Not that he loves music less but the piano more" may be an exaggeration but it goes to show what an unaccountable thing love is, after all.

Friedrich Wührer is as Viennese as Poulenc is French, and all his Brahms needs is a little more Northern robustness. He included a rarity, the Weber-Brahms rondo, a strangely naïve work. Iso Elinson, Finn, and Victor Babin, Russian, complete the polyglot group of visitors, but both of them adhered to the German-French repertoire. Elinson threatens to include the entire Well-Tempered Clavichord in his four recitals, having already made a brave beginning.

TWO VIOLINISTS

The violin was played last week by Huberman and Max Rostal, both originating in Poland, I believe. Huberman, besides playing Bach, Brahms, etc., branched out to the extent of an early Hindemith. His mature dignity made everything sound classical. Rostal, a newcomer here, is definitely one of the more serious-minded and arresting of the younger generation. His Mozart was virile, his Brahms perhaps too emphatic, and he paid his respects to his contemporaries in a suite by Karol Rathaus, rather ruthless but violinistically interesting.

—AND TWO CELLISTS

Two excellent cellists have given pleasure in recitals this week—Gaspar Cassado, who presented a new sonata of his own, and Maurice Eisenberg, who is one of the select few that can make a Bach solo sonata palatable to the audience. His tonal and technical equipment, added to his musicianship, are such that everything he does from early Italian to late French compels interest.

Low-priced opera is continuing to flourish, and the latest addition to the Sadlers-Wells repertoire is Mozart's Magic Flute, with Tudor Davies as Tamino, Joan Cross as Pamina and Joan Coxon as the Queen of the Night. Lawrance Collingwood conducts and the standard of singing is remarkably high.

Frances Sebel Appears before Mana-Zucca Club

Frances Sebel, soprano, was heard at the Mana-Zucca Music Club, Miami, Fla., on January 29, in joint recital with Herbert Carrick, pianist. Miss Sebel's offerings were an aria from Gounod's Queen of Sheba and numbers by Georges, Strauss, Weingartner and Turina, with four songs by Mana-Zucca (with the composer at the piano) in conclusion. These were Je voudrais oublier, Sprich zu mir, White Birds (first time) and Your Quest. Frances Tarboux was at the piano for Miss Sebel's other groups.

Cecil Leeson's Recent Engagements

Cecil Leeson, concert saxaphonist, was heard in a program in Passaic, N. J., on January 21 at the Presidents' Day meeting held by the Monday Afternoon Club. Mr. Leeson also appeared before the Women's University Club, New York City, on February 5, and, on the morning of the same day, at Tarrytown (N. Y.) High School.

Alexander Raab's New York Master Class

Alexander Raab, artist-teacher of pianists, will again hold a master class in New York, from April 22 to May 25, for individual and class lessons. His New York representative is Marion Bergman.

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Music Notes From Coast to Coast

BINGHAMTON, N. Y.—The audiences who attended The Bounding Main at the Strand Theatre were delighted with the music composed by Pauline Winslow, which is charmingly melodious and shows a deft craftsmanship. Miss Winslow, a native of Binghamton, began her musical activities here.

The first to appear this season in concerts by the Musical Art League was Carola Goya, Spanish dancer. She was assisted by Norman Secon, pianist, and Beatrice Burford, harpist.

The Trio Classique entertained at a meeting of the Monday Afternoon Club. The trio comprises Frederick Wilkins, flutist; Bernard Robbins, violinist; Eusebia Simpson Hunkins, pianist. Members of the club considered it one of the most artistic events of the season.

Joseph Knitzer, violinist, recently appeared before a capacity audience. He played with assurance and finish. Brooks Smith was his accompanist.

Chopin was the composer honored at the February meeting of the Harmony Club. Members contributed a delightful program of his works. I. S.

CALGARY, CAN.—José Iturbi, Spanish pianist, appeared in recital here in Knox United Church, January 21. Before a crowded house he demonstrated his pianistic virtuosity in an excellent program of Bach, Beethoven (the Waldstein Sonata), Chopin, Granados, Debussy and Liszt. Encores were added to the generous program which included some Brahms music.

The third concert of the Frederic Shipman Series under the local direction of Olga Nickle, to have been given on January 28 by a women's vocal quartet, the Legion Singers, was cancelled owing to the death of one of the quartet. A substitute concert was arranged for February 14 when John Goss, English baritone, appeared.

An interesting feature of the Calgary Women's Musical Club program was the presentation of Local Composers' Day, when Calgary composers were given an opportunity to offer their work before the public.

Presenting a contrasted recital of violin and organ music, Mary Lesingham Shortt appeared in recital February 7 in Central United Church Auditorium prior to her departure to the Royal Academy of Music in London, England. Beethoven and Bach were represented in her organ selections, while for the violin Mrs. Shortt chose music by Boellmann, Brahms, Tschaikowsky, Juon, de Falla-Kreisler, Vieuxtemps and Kreisler. Interesting accompaniments were provided by Dulcie Bishop, A.T.C.M. F. D. F.

DES MOINES, IA.—Nona Cowles of Drake Conservatory of Music introduced her piano pupils in a recital on January 21 in Drake Lounge.

On January 27 in the Jewish Communiy Centre Nellie Oppenheim presented her mid-year revue of singing and dancing in which eighty-eight students took part. Verla Schwartz and Sara Caplan were the accompanists.

The eighteen piano pupils of Margaret Dittmer Wilson were heard in a program on February 7.

The third in a group of informal musicales was given by the students of Ruth Flannery at her studio in the Rawson Building on February 3. Among those taking part were Joseph Leach, who played a number of flute solos, and Margaret Jean Krekel, who gave a review on Oriental music.

On February 15 the two-piano recitalists Guy Maier and Lee Pattison, appeared in concert at Hoyt Sherman Auditorium. Their recital was received with enthusiasm by the large attendance of people, who greatly appreciated their musicianly skill.

At a recital on February 2 Mary Marley and Liessel Ohl presented a group of pupils at the Three Arts Studio.

The members of the Treble Clef Club met at the home of Mrs. E. G. Stucker. The program was under the direction of Mrs. G. H. Watts. Those taking part included Mrs. Stephen Swisher, Mabelle Fenfgeld Hoff and Mrs. Julius Weingart, vocalists; Nona Cowles, pianist, and Myra Cobb Ousley, violinist.

The Des Moines Music and Drama Club met at the home of Mrs. Leslie M. Nourse with the program in charge of Mrs. Fred G. Marshall, assisted by the Mmes. W. C. Eddy, Walter Hutton and Robert King. Mrs. Howard Feldman and Margaret Corbin sang.

The dates for the Cornell College May Music Festival have been set for May 9, 10 and 11, according to Prof. Harold W. Baltz, director. Cornell College is at Mount Vernon, Ia.

Under the direction of Dr. Frederick Stock, the Chicago Symphony Orchestra will make its thirty-third appearance in this city. John Erskine, president of the Juilliard School of Music, is to appear as piano soloist and the Cornell Oratorio Society will sing.

The Treble Clef Club met at the home of Mrs. W. C. Hoff on January 20, at which Mrs. E. G. Stucker led the discussion on Naturalized Modern American Composers. Illustrations were given by Gladys McDonald Bowen, Elizabeth Stucker Dillen, Sonia Sands, Mrs. Harry Frankle and Mrs. E. W. Tucker.

The Fortnightly Musical Club was entertained by Mrs. James A. Cummins and Mrs. Robert Colflesh at the home of the latter on February 15. Katherine Bray Haines presented a paper on the life of Massenet. Vocal and piano numbers were given by the Mmes. A. L. Kreidler, Frank Callander, John Wooden, A. I. Madden, John C. Rehmann, J. E. Van Liew, Eugene Mannheimer and Holmes Cowper. M. P. H.

EDMONTON, CAN.—Under the auspices of the Edmonton Women's Musical Club in McDougall Auditorium, the Spanish pianist José Iturbi was presented in recital January 23. A huge audience greeted the artist, who offered the same program as in Calgary.

Night of Fun was the title of a benefit cabaret on February 1 at the Tivoli, organized for the purpose of sending Dorothy Blackwell, soprano, to Chicago for further vocal study. Having appeared with success last spring in the title rôle of Carmen, produced by the Edmonton Women's Musical Club, Miss Blackwell sang several of the arias from this work at the cabaret, and with Jack I. Gish, tenor, gave the finale of the opera.

Gordon Price, pianist, made his local début by radio in a program of Bach, Pardies, Chopin, Rachmaninoff and a number by the local composer Avenire Nizoff.

Three Calgary artists, Mary Makar, violinist, Mary Crozier, contralto, and Helen Boese, pianist and accompanist, were heard in one of the programs of the Women's Musical Club. Handel, Lalo, Dvorak, Wieniawski, Kreisler, César Franck, were among some of the composers represented, and a Lieder section by the singer comprised works of Brahms, Schumann, Schubert, and Jensen. F. D. F.

FORT WORTH, TEX.—The outstanding concert event of the month was the appearance, under the auspices of the choir of St. Patrick's Church, of the Vienna Choir Boys, who made such an impression last season that their return this year had been vigorously advocated.

This year's company is under the direction of Dr. Georg Gruber, a thoroughly schooled musician. The boys seem younger than last year's group, and sing with fresher, less wearied voices. The Schubert operetta, Der häusliche Krieg, was an admirable vehicle for the vocal and histrionic capacities of the boys. If only every opera we hear could be as confidently and securely sung. Groups of liturgical and secular works preceded and followed the operetta.

The Pro Arte String Quartet played the fourth of their season's concerts, with Jessie Dean Trulove, pianist, Grace McCormack Berry, contralto, and Roberta Dedmon McBride, accompanist, as guest artists. The quartet was Beethoven's op. 18, No. 5 in A major, one of the most transparent and jovial of the early opus. With Mrs. Trulove, Marius Thor and Samuel Ziegler of the quartet played the Schumann trio op. 63 in D minor.

Albert Luper, formerly with Texas Christian University, has been appointed teacher of violin at John Tarleton Agricultural College, a State school at Stephenville.

Madeira Manchester, soprano, and Joseph J. Patterson, baritone, accompanied by Mrs. George Conner and Virginia Jackson Wright, presented in the Woman's Club Sunday afternoon series an impressively sung program of concert and operatic material, closing with the final duet of Massenet's Thais. E. C. W.

HALIFAX, N. S.—The Halifax Community Concert Association departed from their policy of presenting strictly musical concerts, when they brought to the city Carola Goya and the magic of her Spanish dances on February 18. Not that the program was devoid of music, for Beatrice Burford, harpist, and Norman Secon, pianist, dispensed delightful and intelligent music to augment the melodic grace of Miss Goya. A. E. G.

PHOENIX, ARIZ.—Phoenix was indeed fortunate to be among those cities obtaining an engagement of the San Carlo Opera Company on its Silver Jubilee tour. Two excellently performed operas were presented by the Fortune Gallo company to enthsuiastic audiences at the High School Auditorium on January 31.

Humperdinck's fairy opera, Hänsel and Gretel, sung in English, was given at the matinee to 1,800 school children, in addition to several hundred adults. The cast included Charlotte Bruno, Charlotte Simons, Stella DeMette and Stefan Kozakevich. The production was followed by ballet divertissements by the ballet group of the company. Particularly clever was Lydia Arlova's interpretation of Debussy's Golliwog.

Gounod's Faust in the evening featured Mary McCormic, guest artist, as Marguerite, and Sydney Rayner as Faust. Mme. McCormic displayed a beautiful voice and portrayed her rôle with graceful and artistic acting. Mr. Rayner enacted Faust in a distinguished manner. Harold Kravitt was outstanding in his representation of Mephistopheles. The possessor of a rich voice, he sang throughout the evening with ease and marked artistic ability. He is a splendid actor. Other principals were Charlotte Bruno, Mario Valle, Alice Homer and Fausto Bozzo. Both operas were conducted by Carlo Peroni. The company appeared here under the management of Cordelia Hulbert Nelson.

The Phoenix Civic Opera Association presented Verdi's Il Trovatore at the High School Auditorium on February 12, as the second offering of its season. With only two exceptions the opera was cast entirely with Arizona musicians. The title rôle of the troubador was sung by Ludovico Tomarchio, dramatic tenor from Hollywood, and Sidney Henderson, Pacific Coast baritone, took the part of Count di Luna—both acquitting themselves well. Twila Kress, Phoenix dramatic soprano, displayed a full, rich voice in her rôle of Leonora. Nan Douglass, Phoenix contralto, gave an outstanding portrayal of Azucena, acting with sincerity and ease. An appreciative audience accorded the four many curtain calls. Other principals were O. D. Miller, Ferrando; Bonnie Ingram, Inez; Ted Kress, Ruiz; Edward McCoy, an old gipsy, and Ralph Hess, the messenger. The chorus and orchestra did nice work in support of the leads. The production of the opera, which was sung in Italian, was in the capable hands of Amelio Colantoni. His brother, Mario Colantoni, conducted the performance. Officers of the organization are Milton Rasbury, president, and Montague A. Machell, secretary. E. S.

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Events in Chicago

(*Continued from page* 10)

Ernest Moeller, pianist, student of Cora Kiesselback, is appearing in recital at the People's Church on March 17 under the auspices of the Chicago Blind Choral Club.

Richard Schreiber, baritone, and Elizabeth Pitsch, soprano, students of Theodore Harrison; Richard Kesner, violinist, pupil of Herbert Butler; Leo Heim, pianist and accompanist, from the Allen Spencer studio, appeared in musicales at the Belmont Hotel on February 12 and 21.

Hulda Blanke, soprano of the faculty, and Carman Learn, tenor, student of Karleton Hackett, appeared as soloists in a performance of the Creation at Clinton, Ia., on February 24.

Pianists of Mae Doelling Schmidt were heard in recital at the Studio Theatre on February 24.

Mary Pearce Nieman, pianist, for many years with Heniot Levy, and Lucile Turner, violinist, from the Herbert Butler studio, were presented in joint recital by the Musical Guild at Kimball Hall on February 26.

The American Conservatory Symphony Orchestra, under the direction of Herbert Butler, performed in concert on February 24 at the Medinah Michigan Avenue Club. The soloists appearing on this program were Kate Alice Merrell, violinist, pupil of Scott Willits; Catherine Saurer, pianist, student of Allen Spencer; Lola Borchers, contralto, pupil of Theodore Harrison. Robert Metz, who was awarded first place in the conducting class contest, conducted the Mendelssohn Fingal's Cave Overture.

Richard Niessink, of the Tomford Harris studio, appeared in a piano recital at Three Rivers, Mich., on February 3.

James Mitchell presented his voice students in a program of songs at the American Conservatory Recital Hall on February 15.

Beatrice Eppstein, pianist, studying with Heniot Levy, will be heard in recital at Kimball Hall on March 4.

Mario Salvador, organist, is appearing in recital at Orchestra Hall on February 25 under the auspices of the American Guild of Organists.

Kathryn Gutenkunst, contralto, pupil of Theodore Harrison, appeared as soloist with the Grand Rapids (Mich.) Symphony Orchestra on February 8.

One of the interesting features of the school year is the lecture course conducted by Lloyd Loar on the physics of music.

Piano students of Fern Weaver were presented in recital at the Studio Theatre on February 16.

Piano pupils of Aletta Tenold, Grace Welsh and Crawford Keigwin and violin students of Henry Sopkin gave the regular Saturday afternoon recital at Kimball Hall on February 16.

Chicago Musical College Activities

Marion Ryger, soprano, student of Nelli Gardini, sang at the Michigan Medinah Club, February 2. Miss Ryger left on February 11 for a tour of Pennsylvania. Mildred Wantland, soprano, sang at the North Shore Baptist Church recently. Novella Lee, from the same studio, sang at the Gary Temple, February 17. On February 24 she will sing at the Caffin Chapelle and on the 22nd she sings at a reception at the Malone Tea Room. Jeannette Peak appeared before the Steuben Club, January 26.

Mildred Carlson, pianist, student of John Carre, was soloist with the Kenosha Symphony Orchestra, February 21. Querin Deuster, former student of Mr. Carre, won the contest sponsored by the Wisconsin State Music Teachers and will appear as soloist with the Chicago Symphony Orchestra in their Milwaukee concert in March.

Shirley Handler, student of Dorothy Crost, played a group of piano selections before Von Steuben High School, February 8.

Stanley Morner, tenor, and Marcella Hendricks, soprano, appeared in concert at the Skokie Country Club in a program of arias and duets, February 9.

Tarnowsky to Present Pupils

Recitals of music for piano solo are to be played by students of Sergei Tarnowsky on March 1 and March 5, in the Little Theatre of DePaul University School of Music. On February 26 Mr. Tarnowsky presented Natalie Rudeis, Rose Goldberg and Sam Sorin in a piano concerto recital, also at the Little Theatre.

Sample Studio Notes

Some recent appearances of John Dwight Sample's pupils include the following: LeRoy Hamp, tenor, sang at Wheaton College; Ruth Marjorie Slater, contralto, appeared with the Madrigal Quartet on February 7 and again at the Drake Hotel on February 9. D. Edgar Davies, baritone of Racine, Wis., was soloist for the mid-winter Council of the Kiwanians in Milwaukee, Wis., in January and was engaged to sing with the Racine Symphony Orchestra on February 19. Esther Metz, soprano, and Joseph Eisenbeis, tenor, were soloists in Cadman's White Enchantment for the Wednesday Morning Musical Club of Louisville, Ky. John Macdonald, bass-baritone, appeared on a recent program of the Bohemians, singing a group of songs by Leo Sowerby. He also sang a return engagement for the Rogers Park Woman's Club on February 19. Edward Stack, baritone, sang for the Bronson Circle on February 18. L. E. Roberson of Tennessee and Fred Trull of Arkansas have been in the city for intensive study during the past month. Diane Quellair, French prima donna, is at present touring the mid-Western states with the Folies de Paree.

DePaul School of Music

The Isador Berger Chamber Music Ensemble gives a recital in the DePaul Little Theatre on March 8. The program will include the Mozart Trio for clarinet, viola and piano, and the first performance in Chicago of Waterson's quintet, and also the première of Spohr's Nonet.

Phi Mu Alpha, Sinfonia Fraternity, gave a musicale in the Little Theatre on February 22.

The DePaul A Cappella Choir sang over Station WGN on February 24 during a talk on Russian Music by Dr. Wesley La Violette.

Blanche Barbot presented pupils in a song recital on February 27. Among those who appeared were Grace Butler, Marjorie Willem, Roy Archer and Freddie Lee White.

Monica Mast Boggs introduced her students in An Evening of Song and Opera on February 14.

Ralph Ambrose gave a lecture on American music at a meeting of the Gunn Scholari on February 12.

Dr. Wesley La Violette gave a talk on Italian music over Station WGN, February 10.

Barbara Sieben played the Brahms B flat piano concerto with the DePaul Symphony Orchestra in its January concert.

RENÉ DEVRIES

Feodor Chaliapin Has Active Schedule

Feodor Chaliapin recently appeared in a number of recitals throughout the country. He gave concerts in Kansas City, Mo., on January 22; Chicago, January 28, Philadelphia, February 6, returning to New York for his broadcast engagement with the General Motors Orchestra on February 10.

The Russian basso appeared in recital in Toronto, Can., on February 12 and in Cleveland on February 14, in joint recital with the Orpheus Chorus. He gave a concert in Cincinnati on February 19, and before leaving for his Pacific Coast engagements will appear in his only New York recital this season on March 3 at Carnegie Hall.

Studio Notes

MAUDE DOUGLAS TWEEDY

Maude Douglas Tweedy of New York is the teacher of a number of active singers. Jeanne Palmer Soudeikine, dramatic soprano, recently was soloist at the winter concert of the Westfield, Conn., Glee Club. On February 15 Mme. Soudeikine shared a program with Lucie Bigelow Rosen, thereminist, and Harold Boggess, baritone, in Greenwich, Conn.

Martha Haskins, soprano, appeared in January in a recital with the Grace Weymer Harp Ensemble, and on February 8 was presented in concert by Alpha Theta Chapter of Sigma Alpha Iota and Beta Gamma Chapter of Phi Mu Alpha Sinfonia, at Teachers' College, Columbia University. She has also been heard over WJZ and WLWL. Esther Jacobson, soprano, offered a program at Miss Tweedy's New York studio on January 6. Marjorie Harris, dramatic soprano, appeared at a morning musicale on February 22, at the Central Branch Y. W. C. A., Brooklyn. Mavis Walsh is on the road with a production of Roberta. Mary Davis has been heard on WABC.

JEANNE HASSLER

Jeanne Hassler's pupils at her White Plains, N. Y., studio are active. Among them is Bertha Aiello, lyric soprano, soloist in Mount Carmel Church of White Plains. Recently Miss Aiello sang the Bach-Gounod Ave Maria and Bizet's Agnus Dei for this congregation. She is soon to broadcast in solo and quartet numbers in Westchester County and later in New York City and Philadelphia.

Also broadcasting under the same auspices is Mme. Hassler's young tenor student, Salvatore Migliaccio. Mr. Migliaccio recently sang the principal part in four performances of Pinafore, given by the Gilbert and Sullivan Society of White Plains.

Melvin LaZink, of the Presbyterian Church choir, is also soloist in the Jewish Community Centre Church, both of White Plains. Mr. LaZink, a lyric baritone, appeared in a musicale in Mme. Hassler's White Plains studio, singing Lully's Bois Epais, Moussorgsky's Song of the Flea, several songs by Burleigh and Guion, and Nile Night by Dr. J. Francis Cooke.

Margaret Sterrett, mezzo-soprano of the choir of St. James the Less, Scarsdale, N. Y., sang minor parts with the Little Workshop Opera Company in Cavalleria Rusticana and Shanewis. She is soon to have important rôles with this organization in their production in the County Centre, White Plains, of Martha and Trovatore.

Mary Mastromatteo, seventeen-year-old lyric soprano, who has already sung in light opera and in church choirs in Westchester County, appeared in Mme. Hassler's musicale. In the same program Bertha Aiello gave the Inflammatus from Rossini's Stabat Mater; Salvatore Migliaccio was heard in old and modern airs in Italian and English; Miss Sterrett sang the Fac ut portem, and, with Miss Aiello, Quis est homo.

These singers do not comprise a complete list of Mme. Hassler's White Plains pupils. She has in addition a number of beginners studying with her.

ALTON JONES

Carl Saliani, pianist, gave a recital for the Wisconsin Women's Society of New York on February 21. Mr. Saliani is a pupil of Alton Jones at the Institute of Musical Art, New York. He also will be heard in a recital at Steinway Hall, New York, later in the season. Eunice Easton gave a piano program on February 27 at the New York studio of Mr. Jones. Her program included the Beethoven sonata, op. 78, and the Rubinstein concerto in D minor.

DORNAY-CULP STUDIOS

Lucille Manners, young radio singer, artist-pupil of the Dornay-Culp Studios, New York, has been engaged as guest artist during the absence of Jessica Dragonette for the City Service program. Miss Manners made her début on this hour on March 1, over WEAF.

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Panhellenic Association Holds Convention in New York

The Women's Professional Panhellenic Association held its seventh convention at the George Washington Hotel, New York, February 1 to 3. The association was organized ten years ago with a threefold purpose, namely, to promote high educational standards in professional training; to foster an inter-fraternity spirit of coöperation and mutual service among women in the various professions; and to develop opportunities for professional women.

At the banquet, February 1, it was revealed that more than twenty states were represented at the convention in New York. Edwine Schmitt, Phi Delta Delta, was toastmistress, and those participating in the program were the Alpha Theta Chorus of Sigma Alpha Iota's Chapter at Teachers College, Columbia University (Marian Flagg, conductor); Lucille Dresskell, soprano, accompanied by Sarah Knight. Addresses were made by Alma K. Wright, president of Delta Omicron, pianist; Ruth Girard of Zeta Phi Eta, reader; Lois Black Hunter, an authority on merchandizing; Margaret Lee Randle, resident manager of the George Washington Hotel and a founder of Sigma Sigma Sigma; Gena Branscombe, American composer and conductor, and Carrie E. Walter, president of the American Education Society.

During the convention it was found that the constitutions of all member fraternities complied with the requirements of the constitution and by-laws of the Women's Professional Panhellenic Association. Several minor proposed amendments were adopted. Of importance was the adoption of an amendment in the Code of Ethics, stipulating that no individual may hold dual membership in two like fraternities. Further business was transacted for the advancement of the association's aims.

Newly elected officers are: Honorary advisers, Mabel Lee Walton, Sigma Sigma Sigma (education) and Ethel C. Allen, Phi Chi Theta (commerce); executive committee: President, Gertrude Evans, Sigma Alpha Iota (music); vice-president, Madeleine Piper, Kappa Beta Pi (law); secretary, Jeanette K. Scheid, Zeta Phi Eta (speech arts); treasurer, Eva M. Pletsch, Phi Delta Pi (physical education), and Hettie M. Anthony, Kappa Omicron Phi (home economics), M. Vashti Burr, Phi Delta Delta (law) and Dorothy B. Stevenson, Phi Beta (music and drama). New committees have been formed on membership, publicity, ethics, constitution, local professional Panhellenic groups, and programs of work.

Russel Wragg Forms New Ensemble Group

As an outgrowth of the master classes held by Thuel Burnham at the Burnham-Wragg Piano School in Steinway Hall, New York, a number of the pianists who are members of the class have formed an ensemble group which meets weekly at the school for two-piano work, four-hand and eight-hand. This group, which is under the direction of Russel Wragg, composer-pianist, plans to be heard in concert programs from time to time.

Berúmen Gives Lecture in Darien

DARIEN, CONN.—Ernesto Berúmen, pianist and teacher, gave a lecture at the home of Mrs. G. P. MacNichol on February 6, before the Darien Community Association. Mr. Berúmen offered two short biographies of Mozart and Debussy, and a humorous sketch on Henri Herz, the pioneer concert pianist in this country, and the "forgotten man in music."

Mr. Berúmen had the valuable assistance of Mabel Miller Downs, soprano, Blanche Gaillard, pianist, and Bery! Blanch, accompanist. Miss Downs sang a Mozart aria and a group of four Debussy songs, displaying a voice of beauty and charm. Miss Gaillard played three numbers by Debussy—Reflections in the Water, Fireworks and General Lavine—with splendid technic and clear vision of the different compositions. Mr. Berúmen gave explanatory remarks before each work on the program. E. B.

Leonora Corona Sings for Grover Cleveland Club

Leonora Corona, soprano of the Metropolitan Opera, sang for 2,000 members of the Grover Cleveland Democratic Club on February 12 at a Lincoln's Birthday banquet in the Waldorf-Astoria, New York. On February 8 Miss Corona sang at a musicale given in honor of Lily Pons by Mrs. Joseph Benjamin Long of New York.

Jascha Bron Returns for American Tour

Jascha Bron, violinist, former child prodigy, has returned to America. During his career Bron has been soloist with many symphony orchestras. In New York he has played under Mahler, with Moszkowski in Paris, Ronald in London, with Max Bruch, with Saint-Saëns and many others. He has played command performances at the royal courts from England to Japan, and was heard in a private musicale at the White House before Theodore Roosevelt. His public concerts in America include appearances at Carnegie Hall and the Metropolitan Opera House in New York, and in the principal cities throughout the country. He also appeared with Paderewski, Caruso, Grainger, McCormack and Mmes. Alda, Sembrich and Schumann-Heink. Six years ago he made a tour of Australia. Bron will be heard on tour in the United States in March and April.

Otis Holley and Co-Artists Heard in New York Recital

Otis Holley, a young Negro soprano who has been coaching with Pauline Gold, appeared in recital at Aeolian Hall on February 4, assisted by Holland Duell, violinist, and Fred Bohrmann, clarinetist. A large audience filled the hall and gave the young singer an encouraging reception.

Miss Holley's program opened with Lascia Ch'Lo Pianga (Handel), Vaghissima Sembianza (Donaudy) and the aria Pace, Pace, Mio Dio from Verdi's La Forza del Destino, the latter being offered with dramatic fervor and beauty of tone. The second group consisted of Der Hirt Auf Dem Felsen (Schubert), with clarinet obbligato, in which Miss Holley showed good style and musicianship despite nervousness which made her deviate from pitch. In Widor's Contemplation and Leroux' Le Nil (with violin obbligato) she did fine work. The remainder of the program included three English songs by Jessie Moore Wise, Florence Wickham (both composers were present) and Huntington Woodman.

The audience was enthusiastic over the second half of the program which offered Bayou ballads and Negro spirituals of which the singer displayed good knowledge and skill in interpretation. She was recalled numerous times and gave several extra numbers. J. V.

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CARLOS SALZEDO

was soloist on February 27 over WABC on the Columbia Concert Hall series, Howard Barlow conducting. The harpist gave the air première of five of his Short Stories in Music, the entire series of which had its first performance last month at the Curtis Institute of Music. He also was heard in Handel's Harmonious Blacksmith and Ravel's Introduction and Allegro.

CONCHITA SUPERVIA,

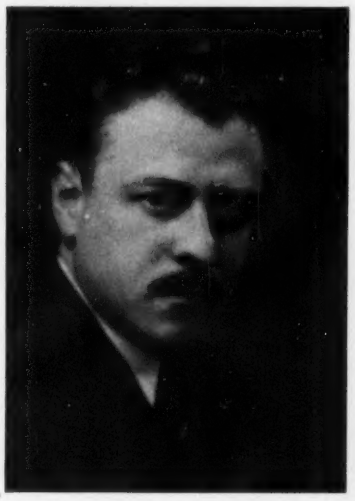
Spanish mezzo-soprano. During January, Mme. Supervia gave a recital at the Sala Bianca di Palazzo Pitti, "Amici della Musica," in Florence; appeared with the BBC Orchestra, Sir Henry Wood conducting, in Queens Hall, London; and sang at Lady Ludlow's musicale at Bath House, Nottingham, in a joint recital with Horowitz. (Photo by Lassalle, London.)

HARRY GILBERT'S

activities in February included the following appearances; soloist in two-piano numbers, with Francis Moore, Mendelssohn Glee Club, Waldorf-Astoria, New York, February 5; conductor Amphion Society, fifty-four mixed voices, Astor Gallery, New York, February 13; musicale, The White House, Washington, D. C., February 20. (Photo by Underwood & Underwood.)

CARMELA PONSELLE,

mezzo-soprano of the Metropolitan Opera, is making appearances in some of the large moving picture houses, including those of Toronto, Montreal and Hirshey, Can. She recently fulfilled a New York radio engagement, and on February 22 opened in Washington, D. C.



FRANCIS BUEBENDORF,

conductor of the Liederkranz Orchestra, New York, is a graduate of the College of Arts of New York University, and was student-conductor of the Glee Club when it won the Inter-Collegiate Contest in 1933. He was founder of the Woodlawn Symphony Orchestra, and directed the French Hospital Glee Club. (Photo by Melford.)

LILLIAN GUSTAFSON,

soprano, has been soloist in five oratorio performances this season, and is engaged for several more during the spring.

ALEXANDER SZUWALSKI,

violinist, on the SS. Rotterdam, returning from a tour in Mexico. The Knights of Pythias have booked him for spring recitals in New York and vicinity.

GEORGE KING RAUDENBUSH,

conductor of the Harrisburg, Pa., Symphony Orchestra, which is now engaged in its regular season of concerts. The most recent was on February 19 at the Educational Forum, Harrisburg, with Emily Roosevelt as the soloist. Mr. Raudenbush has been active this season in presenting American composers and at this concert he performed Mabel Daniels' two pieces for orchestra, op. 34. One of these pieces has been done by the Boston Symphony and other orchestras, but the Harrisburg performance was the first of the opus in its entirety.

BIRTHDAY DINNER GIVEN BY SIEGFRIED KAHN FOR LEONARD LIEBLING

on February 9 at the Harmonie Club, New York. Among the guests shown in the picture are Albert von Doenhoff, Harold Triggs, Clarence Adler, Siegfried Kahn, Alexander Siloti, Herbert Witherspoon, Wallace Cox, Paolo Gallico, Sigmund Spaeth, Horace Johnson, Dr. Bierhoff and Frederick Sperling. (Standard Flashlight photo.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

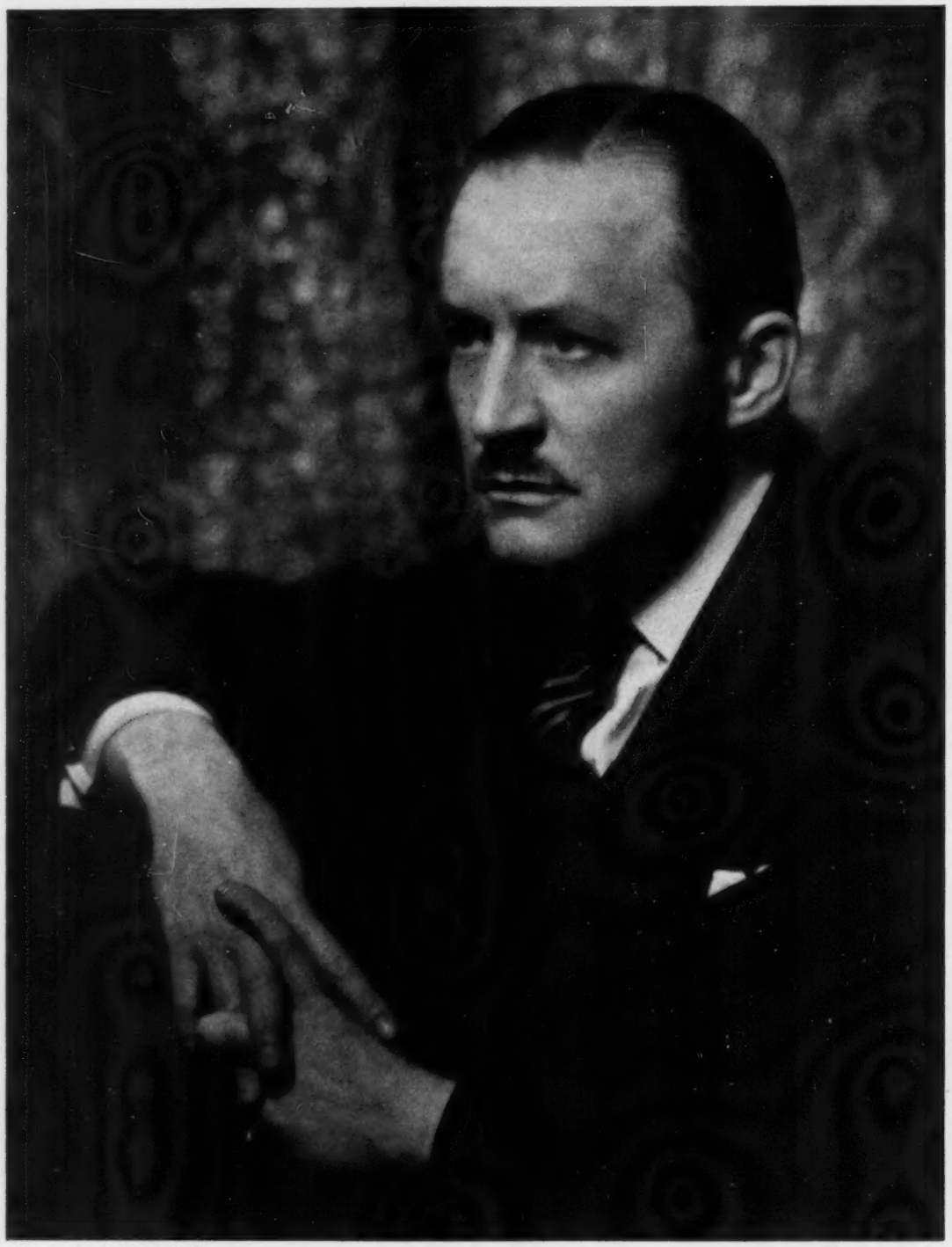


Photo by Arnold Genthe, N. Y.

HENRI DEERING

American Pianist

Whose Tour Includes Appearances with St. Louis Symphony Orchestra on May 1 and 2